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DAVID HOCKNEY's
NORMANDY

ANDRÉ BUTZER's
SCIENCE FICTION EXPRESSIONISM

BRING ON THE BLING
ICE COLD
A HIP-HOP *JEWELRY* HISTORY



XXL

DAVID HOCKNEY.
220 FOR 2020
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(see pages 180–187)

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Editorial Director Mahros Allamezade, at TASCHEN since 2007, and Editor Tom Pitt-Brooke.

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Where Books Are Made

The grand opening at the Cologne headquarters with works by Günther Förg and Martin Kippenberger.



TASCHEN's take on a conference room featuring art by André Butzer as part of the exhibition *Works from the Taschen-Collection, 2000–2021*.

Publishers of Art, Anthropology, and Aphrodesia





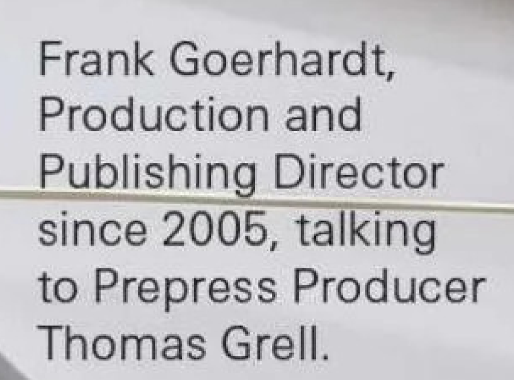






Big, Bold, Bright!

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Frank Goerhardt, Production and Publishing Director since 2005, talking to Prepress Producer Thomas Grell.

Food for thought: The Casino is the staff canteen; floor mosaic by Albert Oehlen, currently showing works by André Butzer.

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The Publishers' office.

Inside the graphic department: Birgit Eichwede, Art Director, going over a layout with Prepress Producer Philipp Sendner.

Pleasure Culture Since 1980





TASCHEN Is Good for You!

A small step for book-kind.
Editorial office.

André Butzer
Paintings from 1999 to 2021

Planetary Wanderer

André Butzer painting one of 25 covers for an Art Edition of his TASCHEN book, Berlin, 2021.



FUSING EUROPEAN EXPRESSIONISM with American popular culture, André Butzer started painting his way through the artistic and political extremes of the 20th century. With wide-ranging influences including the likes of Friedrich Hölderlin, Edvard Munch, Walt Disney, and Henry Ford, he developed a fictitious universe centered around the space colony NASAHEIM. There dwells the Peace-Siemens, a friendly head shape that combines utopian ideas with the economical thinking of budding mass consumerism, while a figure like the Wanderer offers romantic projections, or the Shame-Human reflections of the political past. This universe lends thematic depth to the canvases, with the characters acting as protagonists of paint, surrounding the N-House, home of all colors, in the style the artist has termed "Science Fiction Expressionism."

Some years into the new millennium, the colors took on a life of their own and grew into abstract paintings of lines freewheeling across the canvas. Moving closer to the limits of painting, from 2010 on Butzer explored the fundamental dimensions and potentialities of painterly expression in the seemingly black surfaces of his N-Paintings. At this point, Butzer relocated to California in 2018, painting outdoors year-round. The resulting works brim with colorful freshness, an extended family of lines and figurations with new attitudes refined by their experiences at the far edge of abstraction.

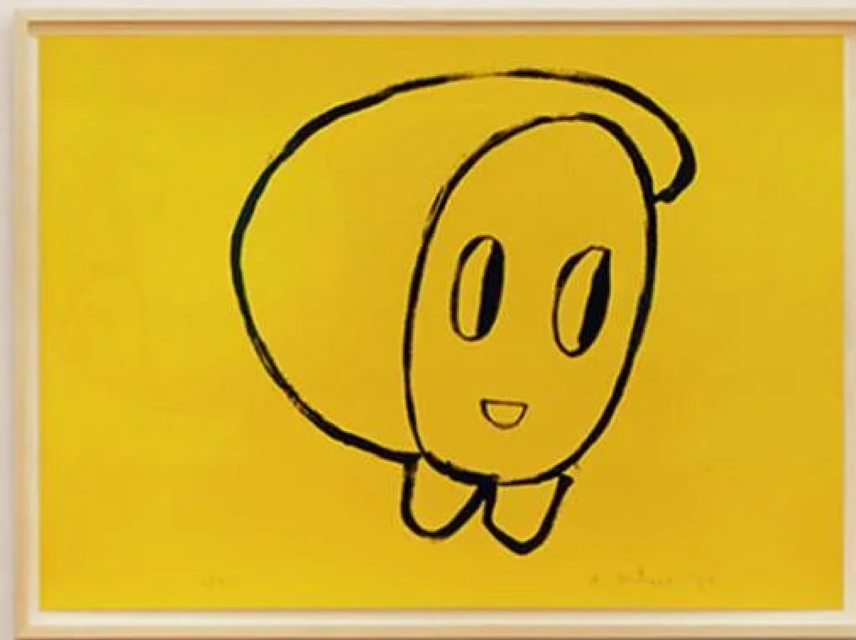
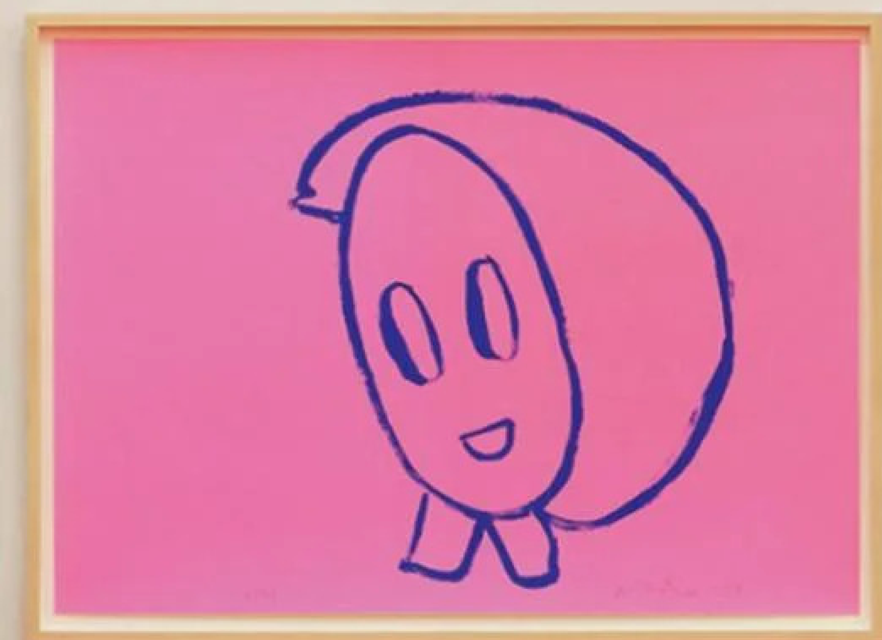
This is the first book to span the full range of Butzer's œuvre from 1999 to 2021, the works' progression gaining an almost musical drive of development, return, and new beginnings. The plates are interspersed with contemporary quotes from the artist that illuminate his idiosyncratic stance as a background to the work, as well as photos from his archives. The introductory essay, written by Hans Werner Holzwarth, investigates the different work phases, and places the artist's ideas in a wider discourse of abstraction and figuration after the end of either genre. And, most important, the book's pristine, huge-format illustrations fully evidence the finesse as a colorist that have made the artist one of the internationally most recognized painters of his generation.

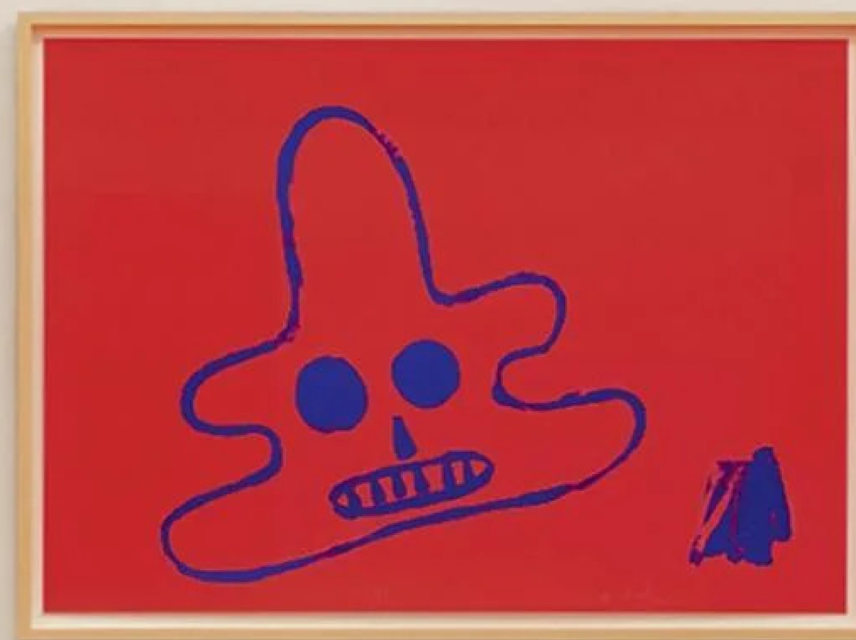


Untitled, 2015
Oil on canvas


André Butzer
TASCHEN








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TASCHEN booth presenting Art and Print Editions by André Butzer, Art Cologne, 2021.

Science Fiction Expressionism

The Paintings of André Butzer

André Butzer with the 100 pendant lights individually painted for an Art Edition of his TASCHEN book, Los Angeles, 2020.



BIRTHDAY

The first paintings come out of the dark. In *Ex-Menschen* (1999) the figures are shadowy and ghostlike, negative images drawn over remnants of a dark-gray cubist background. The front figure wears a crown, the next one a star on its coat (not a sheriff or a Jew, as the star has five points like a starfish). These insignia suggest they are "ex-humans," apparitions from the past. *Verloren* (1999) offers a sort of companion piece. "You are lost..." a head in the lower right speaks into the picture plane, which a standing figure on the left answers with a confident, underlined "No." This figure appears assembled from spare parts of different styles, symbols, and objects.

And then the paintings practically explode with colors, hardly able to contain the light. *Geburtstag* (1999) offers the point of departure, a group of hardly decipherable figures dissolving into glowing chromatic chords. Partly playful, partly painful, as the title both associates a joyous children's party and actual birth pangs as the fields of color strive to connect into dubious-faced creatures. In *Schutztod* (1999) the figures seem to be in sinister states of deconstruction; they wear their limbs like prosthetic gods. Death protects them from "nuclear assault," as an inscription at the bottom reads. All these titles and motifs suggest the perspective of a child growing up during the Cold War of the 1970s. André Butzer's work draws from scenes of a friendly occupation, the human condition in West Germany under US cultural protectorate. The new gods have brought Mickey Mouse, Coca-Cola, potato chips, Star Wars. They also bring the promise of death by atom or blood sugar. And yet their promise appears irresistible compared to the continuities of life "after Auschwitz" that drove the German economic miracle after the war. Questions of a collective guilt have to be answered by every boy and girl, while the new, presumably lower culture offers new avenues of shame in the eyes of the old guardians of values.

The childlike figures confront the viewer, staring out of swaths of color, cartoonish, funny, misshapen, barely holding themselves together, guarding the threshold of the painting surface. Yet one could not read them from the pictures alone. They stand beside each other like gothic figures, with their attributes in their titles, which lend a more concrete resonance to their fragmented moods.

CREATION

"But how to create?" Butzer asks. His answer: "Often through myths themselves." At the turn of the new millennium, the paintings' threshold opens up and behind it a new kind of pictorial space evolves. The characters connect into a quasi-mythological cast. The figures slowly take a more definite shape, as can be seen in a series of paintings named *Friedens-Siemense* (Peace-Siemenses, 2000–2001), a title combining utopian wishful thinking with the industrial company founded by Werner von Siemens in the mid-19th century, whose washing machines and TV sets are ubiquitous in German households. The first of these offers a positively littered picture plane, where marks, color fields, and seemingly random words including "love" and "pigs" and various company names almost smother a motley figure rising from the ground. In the second, which is held in a remarkable range of grays, the figure is reduced to something resembling a head, with its nose a memory of the earlier picture and two displaced shapes interpretable as eyes. In the third, the face becomes clearer, happily smiling into the void. By the tenth version, the head resembles a bunch of friendly asteroids wandering the heavens.



Untitled, 2020
Acrylic on canvas

While the shape of the Peace-Siemens's head recalls a childish abstraction, its lumpish articulation asks for some empathy. The artist has called these creatures "an embodiment of the generally prevailing deformation, which relates to an idea of a future image of man, body, flesh, and of potato chips. It is an image of man that one often encounters in everyday culture." As pictorial space becomes outer space, our bodies move like planets. Instead of depicting a person, the brushstrokes themselves become the object of identification. This resembles expressionist strategies, and yet in Butzer's painting expressionism is not directed from an inner self outward. The artist instead suggests the term "Science Fiction Expressionism," which designates more than his subject matter: "I move about the novel field of 'Science Fiction Expressionism.' I perceive expressionism as a machine that processes the past into the future, visually." Painting is always utopian, as the threshold to a place that does not exist, and as such directed toward an unknown future.

Around these figures the artist builds a world. Its earthly base is Annaheim, a slightly Germanified spelling of the city in which Walt Disney founded his first theme resort. Here H-Humans (whose name recalls the German for long-life UHT milk, H-Milch) and Shame-Humans have their homes. While this again references a postwar world between two cultures, home is not an actual space: "Home repeats itself. Only home is life as, conversely, life is only home. All images are dreams of that homelike world that is everywhere and nowhere." Out in space lies the partner colony NASAHEIM, a different home from home: "NASAHEIM is a word creation. The term brings together what constitutes the pictorial in itself. Namely, proximity and distance. These two terms are then pulled together into a non-place which is NASAHEIM. This is not a private mythology, but an impossibility of a very universal kind, a dimensionless locality without a place, whose essence is the threshold or the frequency. Thus, a very vibrating matter—but still almost imperceptibly vibrating, like a sound." And somewhere unknown stands the N-House, a space where all the colors are stored.

N-POINT

"Every image is an abstraction. No matter what's on it."
André Butzer

Similar arguments to the above were first used by the pioneers of abstract painting to defend their work, and then, once abstraction had taken over, by figurative painters to deflect from their narrative content. Meanwhile abstract painting has written its own history: from the early modernist race for abstraction to its role after the Second World War in rebuilding the culture and defining a new individualism, and beyond to more recent conceptual approaches. If we are familiar with its language, an abstract painting isn't just that, abstract, but also a representation of an abstract painting that wants to be seen according to historically defined parameters.

The N-Paintings start with *Ich will erstmal 'ne Cola* (2010; the title translates as "I want a Coke first"), a shimmering gray ground



Raw Milk, 2021
Oil on canvas

that carries the outlines of two black rectangles—which, in fact, are neither rectangular nor geometrically constructed: a horizontal form hovering sideways above a vertical one. Historically, this could be identified as monochrome colorfield painting of a minimal, existentialist persuasion. Except where it isn't. The seemingly square lines are too loose, the brushwork too dry to carry that amount of conviction. Tongue firmly in cheek, Butzer has said about this painting: "This image becomes an almost untouchable monolith, without refraining at the same moment from its self-proposed pictorial questioning and from its modesty as a whole. The Coke-Painting could thus be more than an indication of what is to come artistically for mankind after the long end of Pop Art."

As the series develops, the horizontal and vertical shapes change orientation and then solidify, the ground lightens into white for a starker contrast. The artist obsessively works on the formula while each painting requires an individual solution to its subtle differences in weight and shape. In architectural terms, the two-part construction would topple over; it can only exist on the picture plane. (Though there is an inspirational connection to the real world, as Butzer explains: "I see nothing in those paintings, as they are without any reason, theme, and motif, although the matrix that repeats itself was originally related to bodies of flesh: a living vertical body carrying a dead horizontal body.") The construction stays on the threshold offered by the painting, but now this threshold is no longer inviting: "The N-Paintings are also utopian images of vision itself," Butzer says. "But they cannot be entered. They are no place for us to dwell. That's why I couldn't stay there any longer and had to save myself, otherwise I would have faded away, burned up by this contrast."

The entropy further increases until finally a mere scratch in the dark ground remains. For Butzer, this is the outer limit which he needs to explore: "The black paintings are decisive: they are the utmost limit from which I had to return. Never can any image undo the borderline experience I had and still have with the black paintings. One does not simply jump back from the boundary; instead everything returns, but differently. They, the black paintings, are the foundation of all images before and after. They are the place my paintings come from. Place of birth and place of death, beginning and end, but set into one."

RESURRECTION

And then the faces return. They look familiar, and yet they are different. The features are refined, their smiles more direct, they make immediate eye contact. And they bring new experiences to the table: of abstraction, of the edge, of life on the picture plane. Now they appear more clearly as themselves, like exaggerated states of mind whose meaningful elements appear in hierarchical proportion. The abstract lines, too, are more clarified and secure. "The picture plane triumphs in any case over the lines (in painting)," Butzer writes. After "the long end of Pop Art" he gives us no surface icons; the surface has deepened to offer a home to the lines and the figures. We can enter the pictures again, but they remain aloof, aware of their own state of mind.

Excerpts from the book essay
by Hans Werner Holzwarth

> "Titian said painting is about flesh and water, and I say it is about flesh and lemonade."
> André Butzer

ANDRÉ BUTZER
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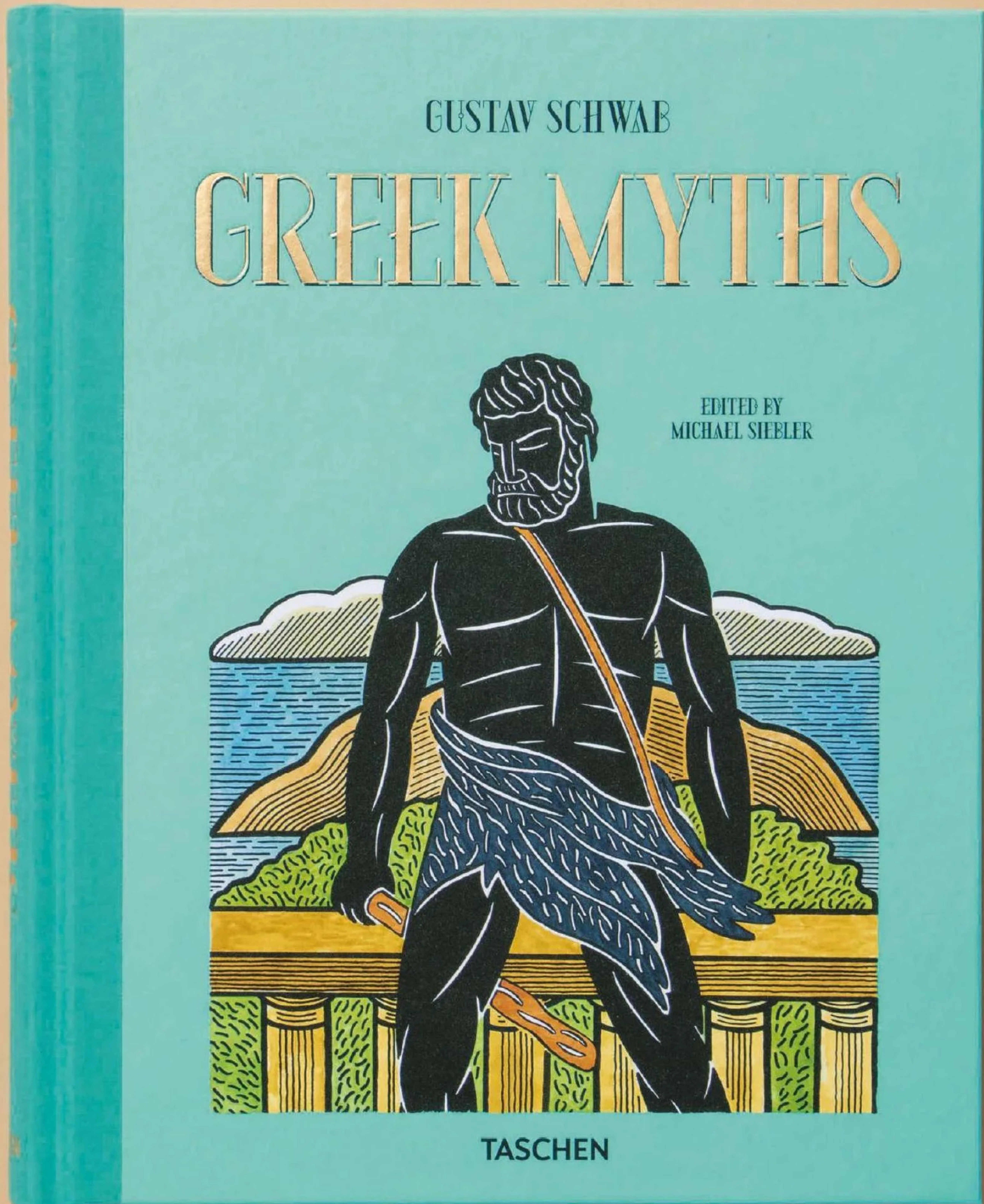
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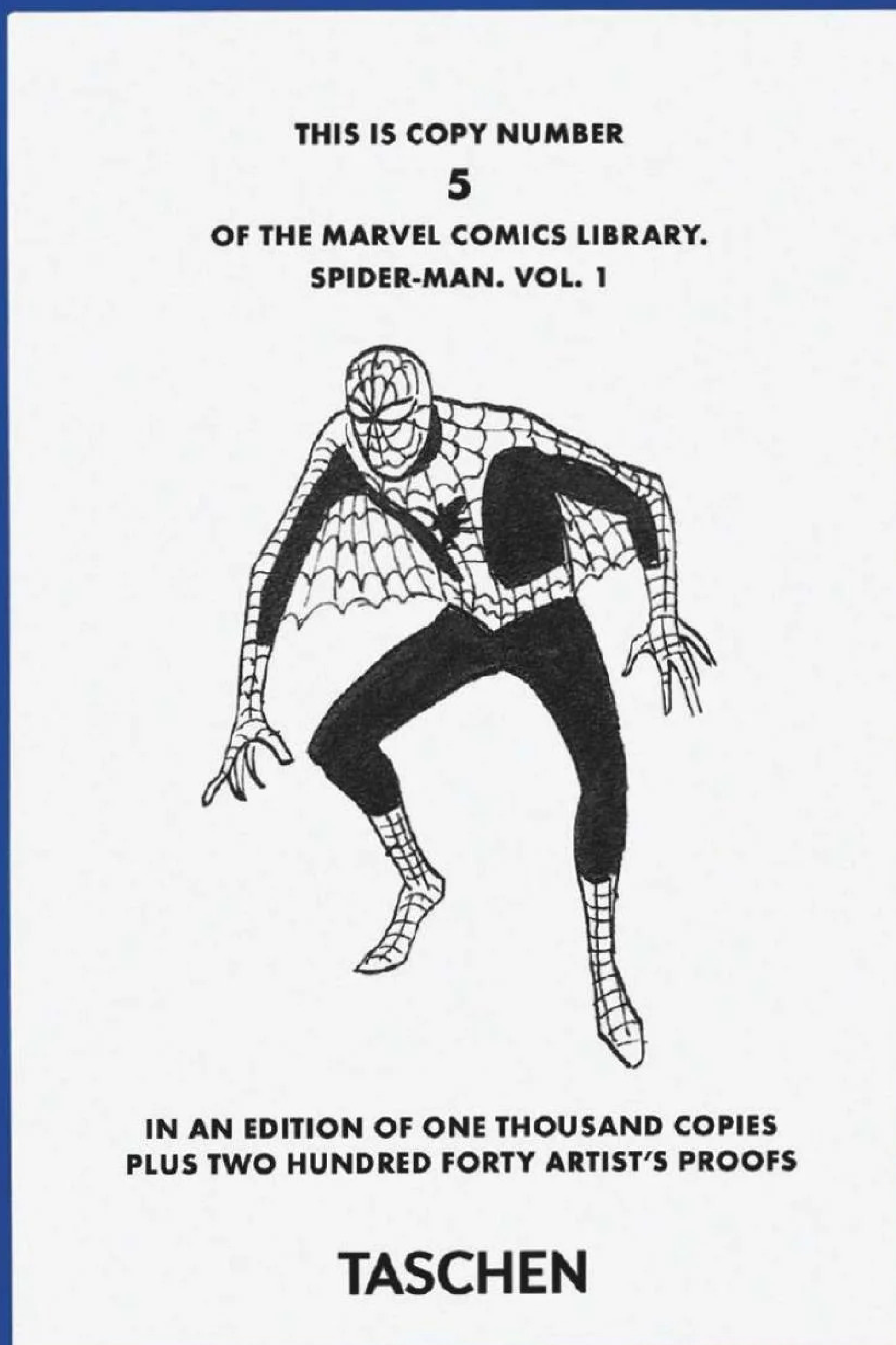
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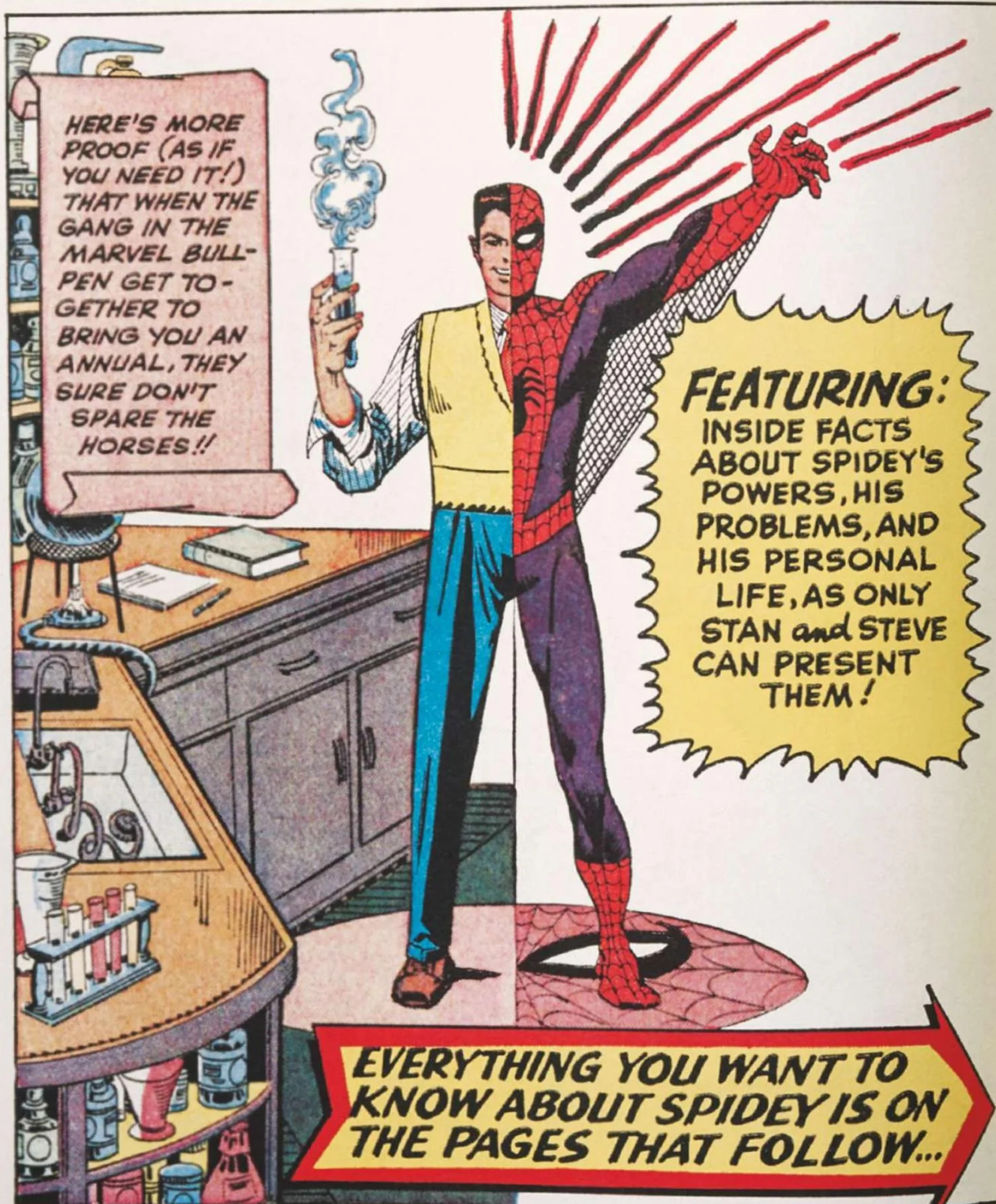
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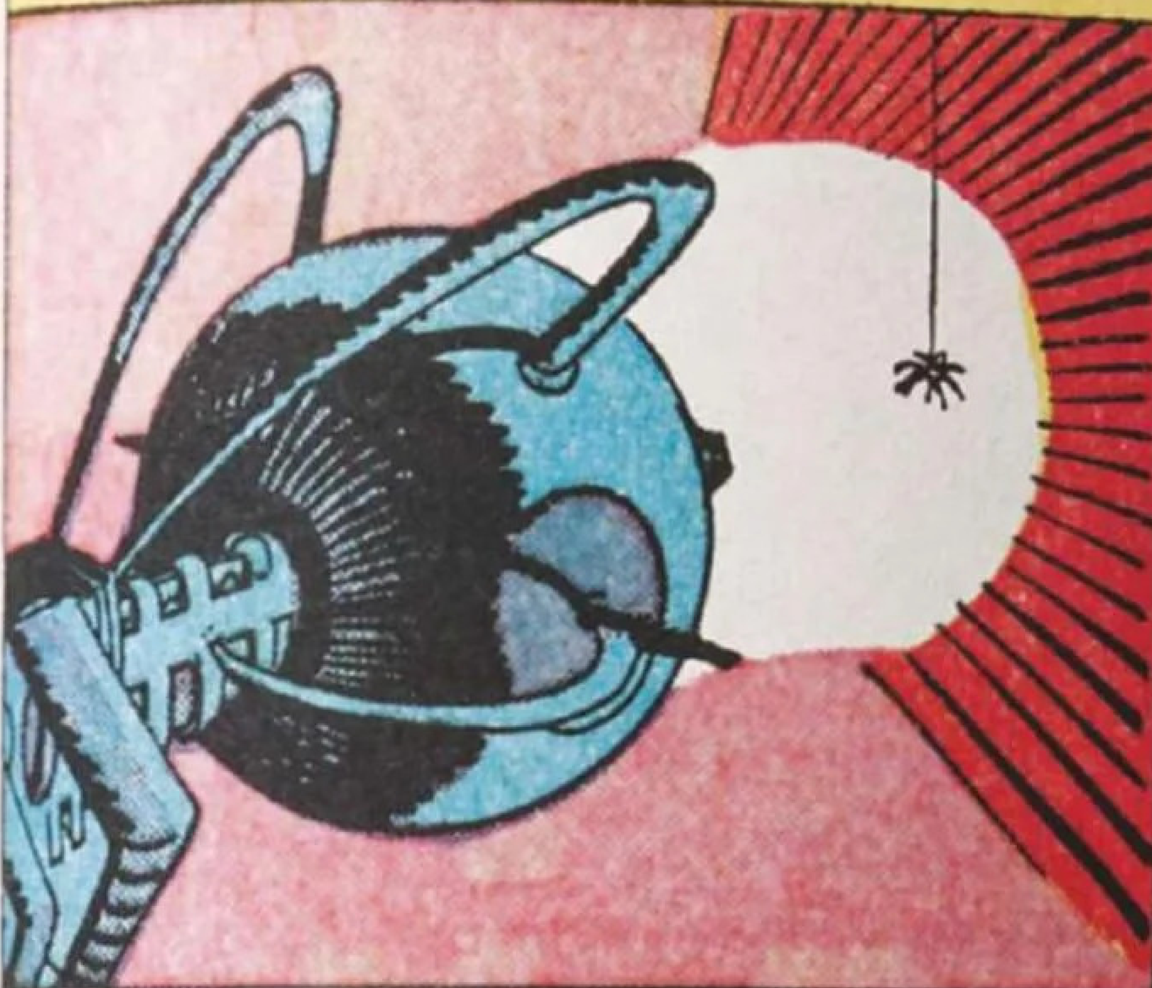
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"Poor Spidey. He was almost never born!"

THOSE WERE THE WORDS of Spider-Man's cocreator Stan Lee, remembering all the arguments that were used in 1962 to convince Stan not to bring Spider-Man into the world. Stan's then-boss Martin Goodman, voicing the common wisdom of the day, had a highly negative reaction to Stan's idea for a new character to be called Spider-Man. Goodman's objections were many. People hate spiders. Teenagers can only be sidekicks. A superhero shouldn't have so many problems. He should be handsome and glamorous and popular. Well, you folks get the picture.

The estimable Mr. Goodman, whose criticisms were not to be taken lightly, was not pleased. Stan was allowed to use the sure-to-be unpopular new character in the final issue of a comic book called *Amazing Fantasy*, cover-dated August 1962. And then the book was canceled. Stan and artist Steve Ditko had been creating stories for that title since its inception, presenting a fine variety of fantastic, short illustrated stories with a bit of a science fiction bent to them.

The legend goes that in 1961 Martin Goodman, the owner and publisher of Atlas Comics, went golfing with an executive from the rival comic book company National Periodical Publications. During that golf game, Goodman learned that National was finding success with a title featuring a super hero team called the Justice League of America. Goodman immediately asked his chief editor/writer, Stan Lee, to come up with a super team that Goodman could publish. The title that Stan dreamed up with artist Jack Kirby was *The Fantastic Four*. Spider-Man was Stan's third entry and the one that met the most resistance.

Stan again chose Kirby as the penciler on the first Spider-Man story with Steve Ditko on board as inker. Details on what happened next are a bit hazy, but apparently this first version of the character

bore little resemblance to the one that readers around the world became familiar with. It's said that Kirby created five pages that had some teenager possessing a magic ring that somehow changed him into an adult hero named Spider-Man. Stan decided to go in a different direction, hiring Ditko to take over as penciler.

Stan altered his story synopsis, and what Steve then penciled for *Amazing Fantasy* No. 15 was an 11-page tale that would forever change the super hero genre. That story contained all of the elements that publisher Goodman objected to on the basis of it being wholly uncommercial. The hero of the story, Peter Parker, was a bookish, unpopular teen. He wasn't handsome and glamorous. And, most egregious, he took on the characteristics of a spider. Ugh. Everyone, argued Goodman, hates spiders.

The kicker is that when the sales came in on that final, fateful issue of *Amazing Fantasy,* it was an unqualified hit, surpassing anything else the company published that year! No fool he, Martin Goodman swallowed his pride and then authorized the publication of a bimonthly (soon to be monthly) title called *The Amazing Spider-Man*, with the first issue cover-dated March 1963. The rest, as the cliché goes, is history.

There is so much that separates Spider-Man from the traditional super hero. Stan and Steve turned many of the elements from the Superman mythos on its head, creating something truly revolutionary. They broke the mold that had defined costumed heroes since their inception.

Stan was experimenting with a new style of comics scripting that would draw a generation of readers into the fold. In addition to the captions, Stan pioneered a naturalistic style of dialogue. This was not the way comics had ever been written. As the 1960s wore on and Marvel gained prominence, so much of the new writing talent that entered the field gravitated toward Marvel and followed in Stan's

"The series was, at its core, the life story of one lonely young man who happens to have been gifted with super powers; powers that only complicate his life, not make it easier or glamorous. Because every other comics writer eventually picked up on that idea, it's easy to forget how utterly original these formative Spider-Man stories were."

Ralph Macchio



“If you have never read these stories before, I am very jealous of what you are about to experience for the first time. If you are like me, then you get to relish reading these stories bigger and bolder than ever before.”

David Mandel

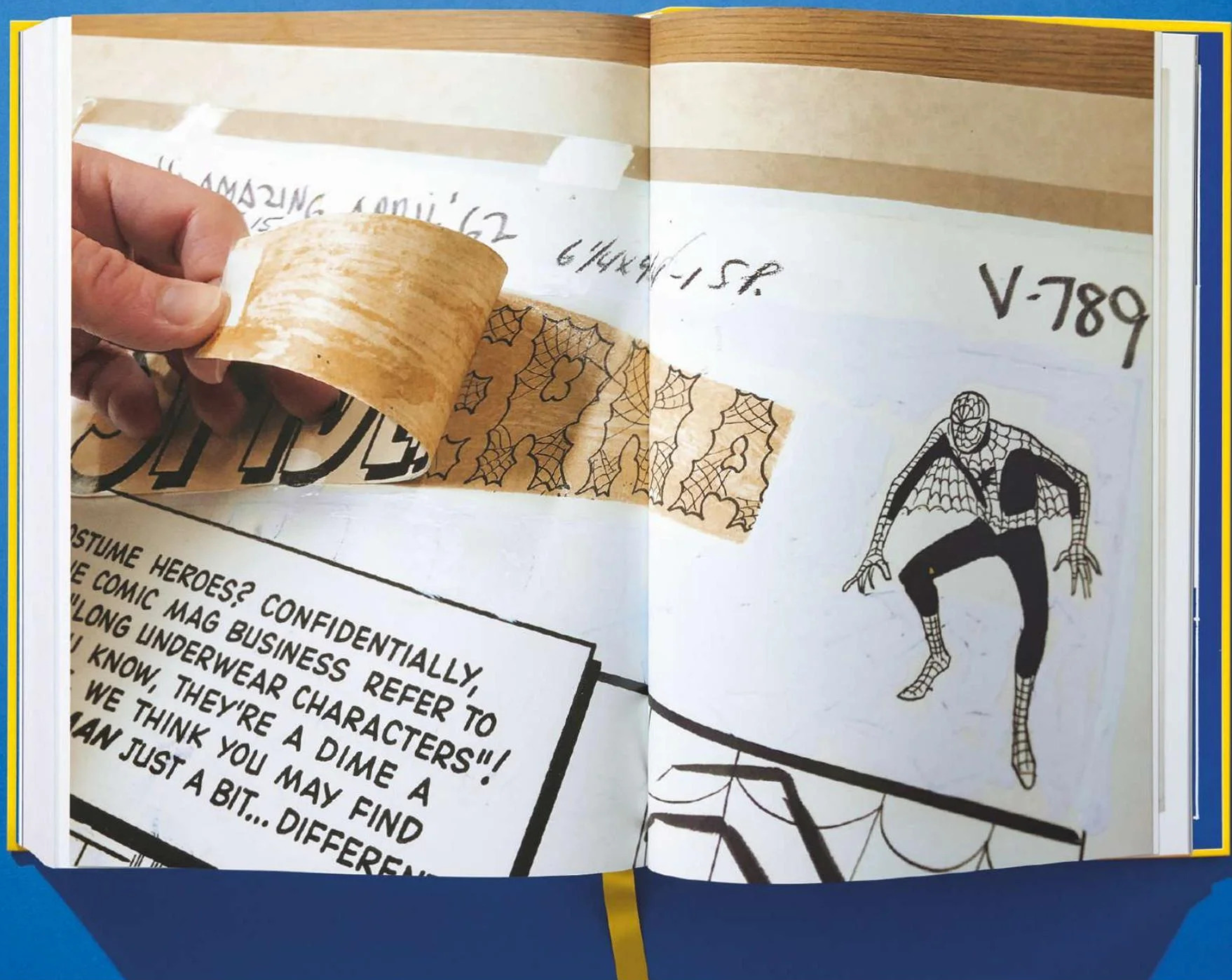
scripting footsteps. Roy Thomas, Gerry Conway, Steve Englehart, and many others were in sync with this radical departure from the past. Stan Lee became a kind of countercultural guru.

He was definitely the right man at the right time. Even though he was a middle-aged man during the turbulent decade of the 1960s, he embodied the exuberant, youthful outlook that attracted a teenaged audience to Marvel. *Amazing Spider-Man* was a major reason for Marvel’s sudden hipness. Suddenly, college theses were written about whether Peter Parker was insane or paranoid or just plain neurotic. Marvel’s relevance as a new mythology was discussed in university classes. Stan’s new approach was making even Marvel’s largest competitor look stale and stodgy.

When other writers at different comic companies attempted to imitate Stan’s bombastic style, the results were usually embarrassing. The *Spider-Man* title was so different and so innovative, on so many levels, that it’s almost staggering. Stan and Steve were responsible for making readers care as much about the civilian identity of the hero as they did his costumed alter ego. Peter Parker was a real, flesh-and-blood person whose problems persisted and grew. The series was, at its core, the life story of one lonely young man who happens to have been gifted with super powers; powers that only complicate his life. Because every other comics writer eventually picked up on that idea, it’s easy to forget how utterly original these formative Spider-Man stories were. Even the exchanges between the web-head and his many adversaries were something different.

Although the supervillains could still cackle and threaten in typical fashion, there was nothing typical about Spider-Man’s often-hilarious responses when he would use wisecracks and insults to distract his enemies. And no superhero ever had a finer collection of foes to shoot verbal barbs toward.





There have been volumes written about our Friendly Neighborhood Spider-Man's literary and philosophical significance. Some have asked if he is an absurdist hero, endlessly donning a colorful costume to fight crime only to have the public still hate and misunderstand him, in a striking parallel to Sisyphus forever pushing a rock uphill only to have it roll down the other side. Does that make him a full-fledged nut because he continues to repeat the pattern, or does it make him a man of great, unshakable principle? Is he strictly motivated by guilt or is there something deeper in his psyche that drives him? Does Peter Parker's life reflect great meaning or meaninglessness? Profound questions you'll all have fun grappling with as you search for the core of this very complex everyman. Don't be surprised if the answer isn't apparent. It was Hamlet who said: You'll never pluck out the heart of my mystery. I think that's true of our Prince of Forest Hills, as well.

The fabulous folks at TASCHEN have done a great service for illustrated fiction, reprinting these scintillating, seminal issues of the series that truly changed the comics industry. These timeless tales deserve the superdeluxe treatment they're getting here. On a rainy afternoon, you can pull this wonderful volume off the shelf and lose yourself in the problem-plagued world of Peter Parker and his unforgettable cast, living alongside him and participating in his stunning successes and daunting failures. And keep in mind as you're compelled to read issue after issue—it wasn't supposed to work. At all.

Happy web-slinging!

Excerpt from the essay "A New Kind of Hero" by Ralph Macchio

"As authentic to the original newsstand versions as possible. So authentic, in fact, that many of the original letters pages and ads featured in the comics made their way into this collection (though that offer for Mike Marvel's muscle-building Dynaflex workout method probably isn't valid anymore)."

Mental Floss

“Occasionally you get lucky and the book you envisioned is the one that actually gets made. Sometimes, you get extraordinarily lucky and the final product exceeds all your expectations.”

Sven Larsen, Marvel Entertainment



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David Mandel, Ralph Macchio, Stan Lee, Steve Ditko
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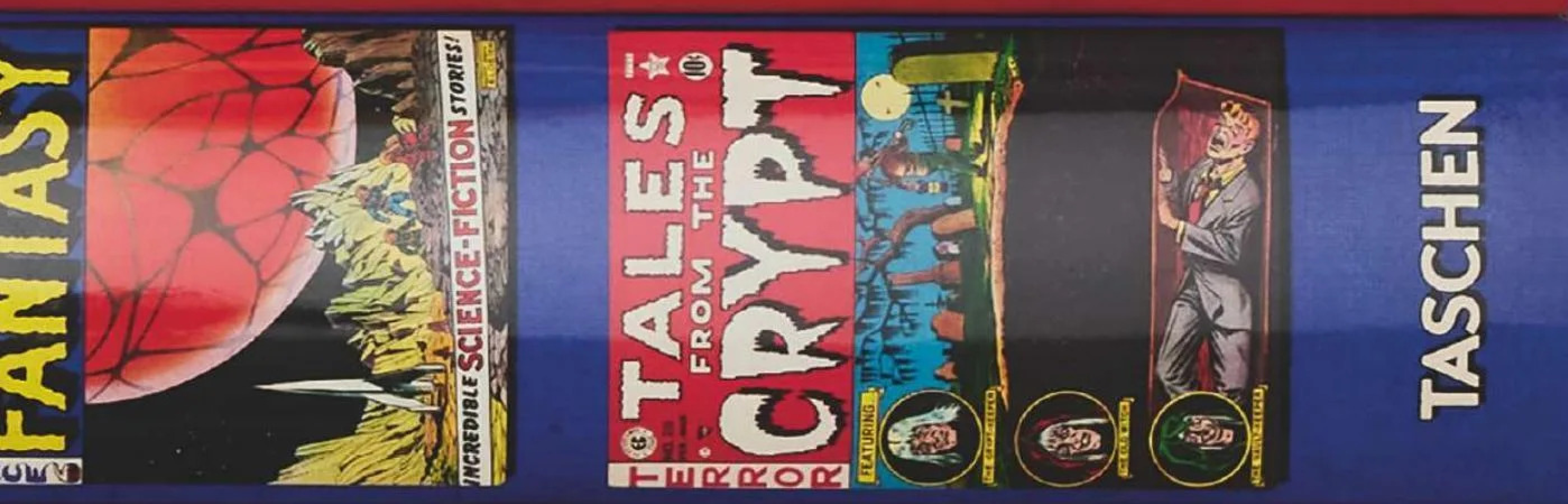
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My Jewels Are My Superhero Suit

From the desk of Ricky Walters aka Slick Rick

Opposite:
Slick Rick
Canal Street, NYC.
Clay Patrick McBride, New York, 1999.

EVERY CULTURE CELEBRATES its creative contributions in its own ways. Black culture goes above and beyond. Going big is just how we roll. It's Black swag, African American to the bone. We learn from each other and incorporate those lessons into our personal style. This is true of our music, our dance, our sense of fashion…and our jewelry. I've been telling stories through my attire and adornments for as long as I've been telling them with beats and rhymes. Please overstand that jewels are my *thing* and, as far as I'm concerned, every piece in my collection is attached to a fun story and deserves its own Wikipedia entry.

Mic test 1-2-3. Do I have the floor now? Y'all tucked in? Heeeeeere we go…

I was born in 1965 in Mitcham, a neighborhood in South London with a sizable Jamaican community. Looking back, I can say that Mitcham, and England more generally, had a huge influence on me as a writer and a poet, and for everything else under the umbrella of art. I certainly absorbed the fact that the country was a monarchy, which is probably one of the reasons why, when I started making records, I often referred to myself as Rick the Ruler or Richard of Nottingham. But Britannia also had a huge impact on me style-wise. The Kangol hats. The king's crown and regal cape. I'm talking about *England*, not America—follow me, digs me?

I moved with my Jamaican mother and sister from London to New York in 1976 when I was 11 years old. It was on Fordham Road in the Bronx, when I was still a student at the LaGuardia School of Music & Art, that I adopted a mindset of melting pot excellence and found my true style. The stores on Fordham Road were full to the brim with clothes, sneakers, and shoes—and the young folks who swarmed there lit up the strip with their electricity and vigor. One of the most magnetic local spots was known as Jew Man. It was fun, and that's where everyone wanted to be. I would save every penny just to get all dressed up: cashmere sweaters, slacks, furry Kangols, colorful Clarks Wallabees, Adidas. I even wore the Polo suits and button-ups. I was into the flyest looks, taking my cues from the drug dealers of the day. That devotion to what was fly inspired Dana Dane and me to name our first rap group the Kangol Crew. When it comes to style, either you have it or you don't. It's simple.

But it was jewelry that was the most massive thing of all when I was coming up. Jewelry speaks silently but screams personality. Displaying our opulence affirms the traditions and wealth of our culture. I personally adore the stuff because I feel it in my DNA. My jewels are my superhero suit, an extension of my beautiful brown skin. It's a gift



Opposite:
The Notorious B.I.G., Biggie Smalls, or simply Biggie
Created by Tito Caicedo of Manny's New York, Biggie's Jesus piece set off a trend in hip-hop that is now a staple look for artists.
Michael Lavine, Queens, New York, 1997.

LL COOL J
LL COOL J was one of the most influential rappers when it came to hip-hop jewelry, wearing four-finger rings and dookie chains alongside some of the most iconic stylings in hip-hop history. Nameplate ring spelling James, his first name, double-layered gold rope chains, and Gruen gold nugget watch.
Janette Beckman, New York, 1986.

"Growing up in Queens, I couldn't get enough of the nameplates and gold rope chains. When you're surrounded by poverty, it's easy to think there's nothing out there but despair. The hustlers I saw parading their jewelry up and down Jamaica Avenue equaled hope."
LL COOL J





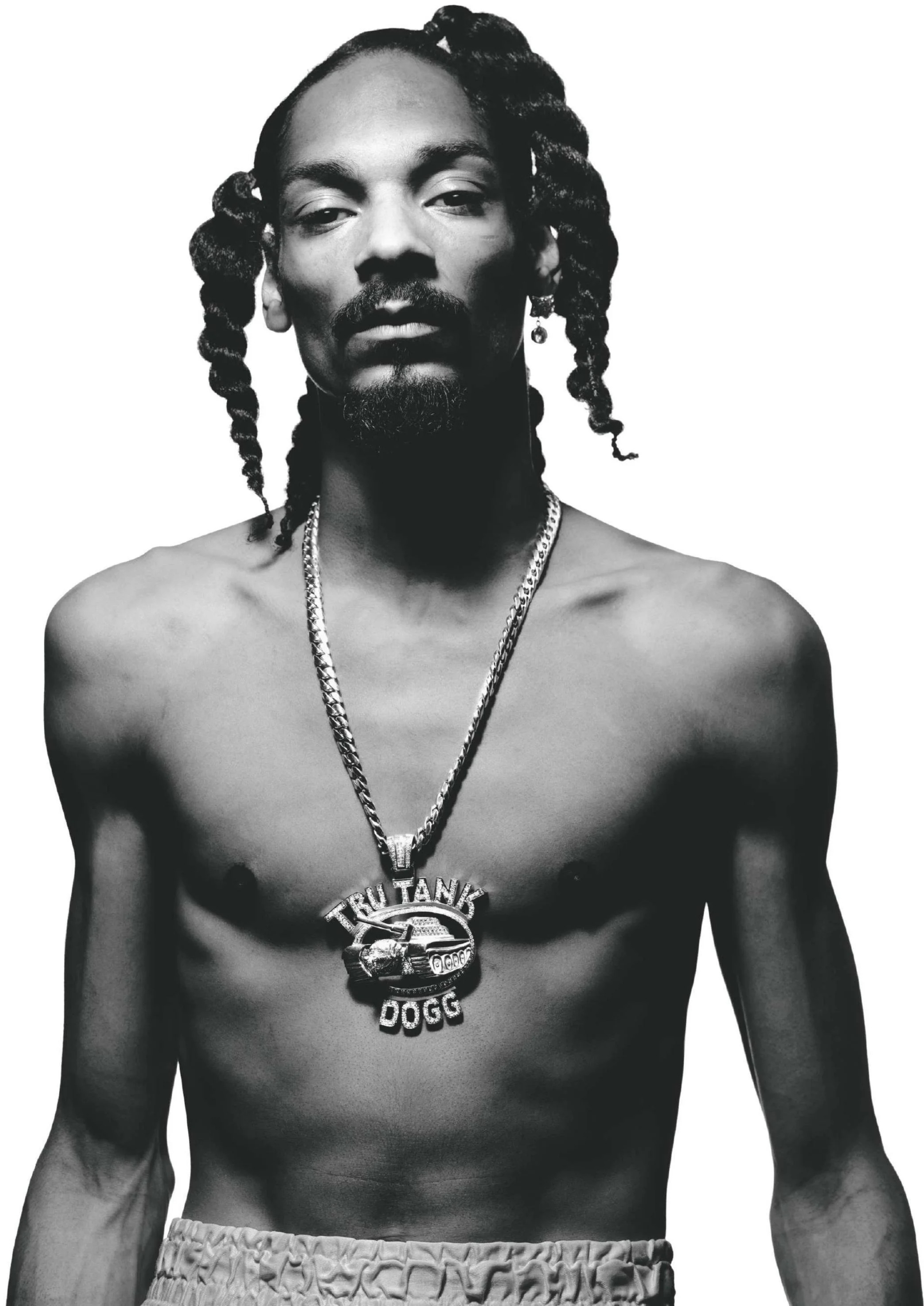
Jay-Z
Jay-Z, 18 years old in this photo and still an unknown in hip-hop, was serious about his jewelry from the start. While attending a photo shoot with friend and rapper Jaz-O, Hov wore a double gold rope with an anchor pendant, tiger nugget watch, king cobra pendant, tiger four-finger rings, and Gucci link bracelet. The Gucci link was popularized by the Gucci brand but it is formally known as a marine link, consisting of large oval links flattened or hammered together.
Timothy White, Brooklyn, New York, 1988.

Opposite:
Snoop Dogg
Snoop's iced-out military tank logo pendant is a nod to his signing with Master P's New Orleans–based independent rap label, No Limit Records.
Albert Watson, Los Angeles, 1999.

from ancestors who sat on thrones and reigned with rings and rocks the size of ice cubes. It's a measure of how *visual* hip-hop is that we believe in the power of jewelry to communicate who we really are, a practice that dates back to the earliest folks in the hip-hop game. We used to go to a club called the Rooftop around 135th Street in Harlem, where the guys wore insane pieces. I had a little money then because my career was starting to take off, so I bought some rings, a few watches, and bracelets...and began to build up my "bauble collection."

Then I began charging full-steam ahead, constantly upgrading my collection from Canal Street, which was *the* spot for gold back then. It was there that I stumbled upon a store displaying a huge Libra pendant in the window. I just had to have it, but it was a bit too expensive for me. I visited the jewelry store obsessively for the next nine months as the piece just sat there, unsold. I figured it was probably a custom piece ordered up by a drug dealer or something. Maybe he got locked up and couldn't come back for it. But with time, patience, hard work, and success, I was able to march in there one day with a pile of cash and sail out with the Libra pendant...and a Mother Mary plate, too. Now, mind you, I'm a Capricorn, but that didn't matter. It was the justice scales that meant something special to me. Eventually, I upgraded the scales with diamonds, and replaced the word *Libra* with the word *Balance* to represent what my life is all about. All these years later, the Balance piece is the most iconic and recognizable item in my fabulous collection.

After the purchase of the Libra piece in 1988, my appetite for jewelry became insatiable. I acquired a Star of David pendant after being informed of the meaning behind the symbol by some Black Jews from Brooklyn with whom I used to hang out. Then I began making my teeth gold. At the time a lot of Caribbeans were replacing their bad teeth with gold ones, and it soon caught on as a status symbol with the


TRU TANK
DOGG


2PAC
THUG



Opposite:
Tupac
Death Row Records logo pendant depicting a hooded figure seated in an electric chair with "Death Row" over his head and "Records" at his feet. Shakur was given the pendant upon being released from prison in 1995 and signing a three-album contract with Death Row Records.
David LaChapelle, New York, 1996.

Salt-N-Pepa
Rope chains, door knocker earrings, and Gucci watch.
Janette Beckman, New York, 1986.

younger generation. I bought my first set of gold teeth from an Indian dentist in the Bronx. I started with a single side tooth, but quickly upgraded and expanded my "grill look" with a platinum-and-diamonds ensemble. Next I hired Jacob the Jeweler to make me an extravagant diamond eye patch to replace the more prosaic patch I'd been wearing my entire life. These days my collection includes four eye patches, all of them custom designed by yours truly. I also recently realized a piece I first dreamt up back in 1987, a pendant the size of a cutting board blazing with a map of Africa comprised of 290 carats' worth of diamonds set flawlessly into rose gold. (It's the kind of gold described by Tiffany & Co. as "an irresistible shade beloved for its blush radiance.")

This is probably as good a place as any to mention that when it comes to jewelry and hip-hop, there was always danger. You might get robbed. You might get hurt. You might even get killed. But we moved forward anyway. Giant gold pieces evolved into gold with ice. And then it was platinum or white gold with ice—looking like it came out of the Harry Winston store, but bigger and grander and sexier. When Nas sported his first QB pendant, it didn't have all that ice on it. But when he upgraded it with ice, that shit just went, "Ohhhhhh!" And when Ghostface introduced his eagle bracelet and Medusa pendant to the world, I was up in the stands clapping approvingly.

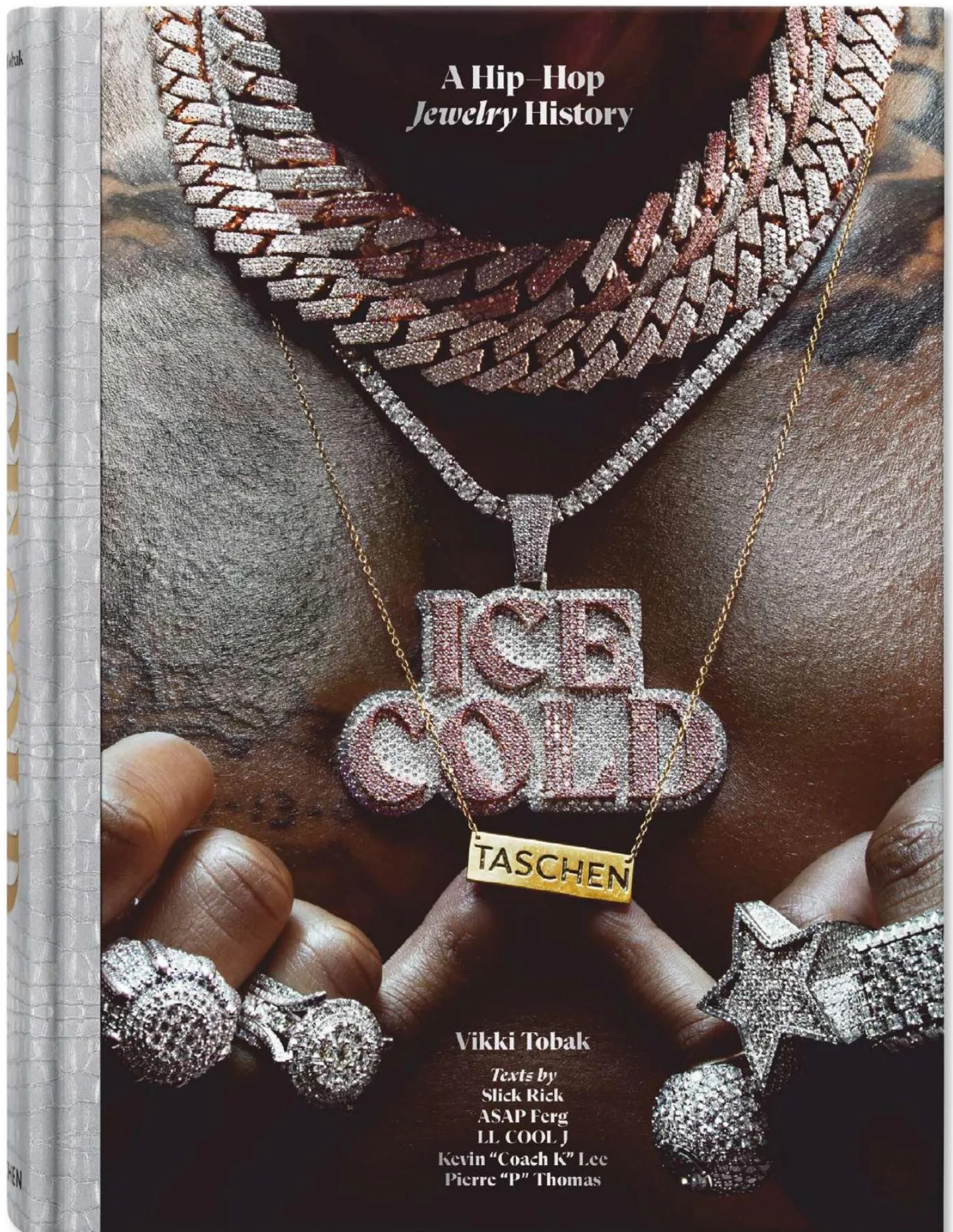
Again, that's just how we roll. We rise up always! When the luxury brands fall short and don't serve us, we create our own luxury. The most satisfying payoff is when someone on the street asks you that age-old question: "Where'd you get *that* from?" My answer is always at the ready. "What, you ain't know!? I made it myself."



Opposite:
Run-DMC
Ricky Powell, Paris, 1987.

"With hip-hop, the history of the jewelry is woven into the fabric of the music. When somebody puts on a piece of jewelry they feel significant, seen."

Vikki Tobak



ICE COLD. A HIP-HOP *JEWELRY* HISTORY
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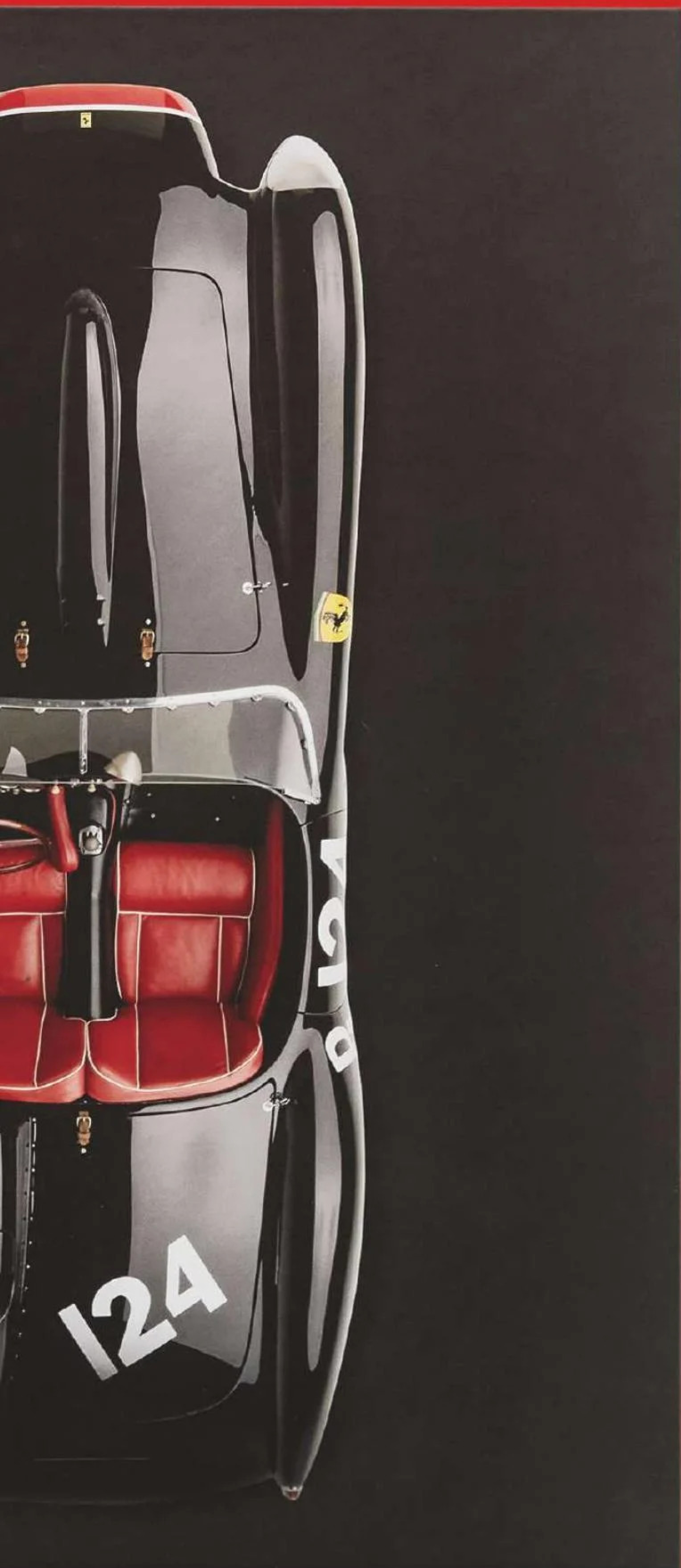
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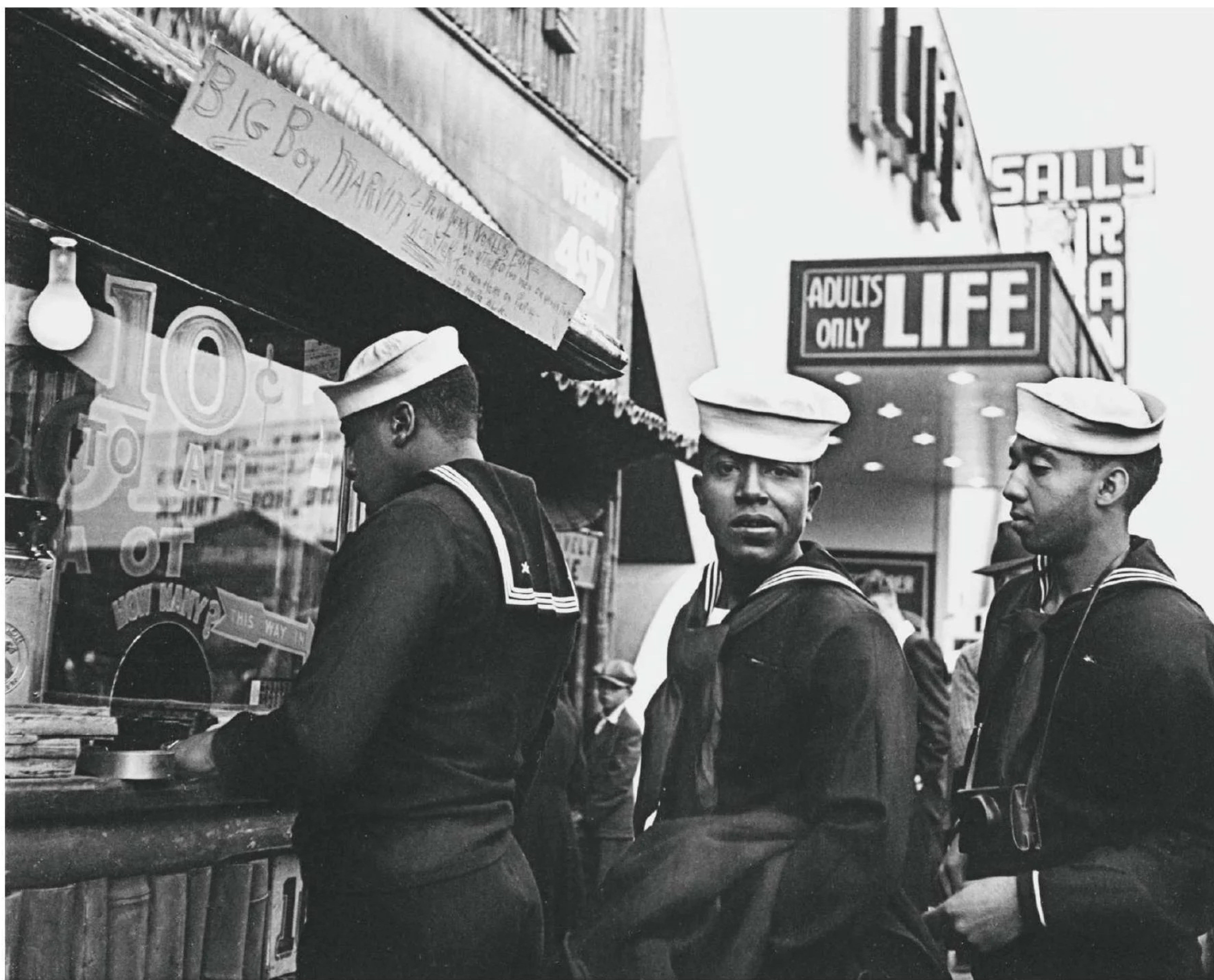


Anonymous
The Golden Gate Bridge and Marin County, as viewed from a parking lot near Fort Point on the San Francisco side, c. 1950s.

The Streets of San Francisco







Opposite:
Fred Lyon
View from the bottom of one of the steepest parts of the California Street cable car line, on the route that climbs to Nob Hill, 1959.

John Gutmann
Sailors pay a dime to view "New York Monster, Big Boy Marvin." This was one of the amusements on offer on the Gayway at the Golden Gate International Exposition, 1939.

STARTING WITH AN early picture of a gang of badass gold prospectors who put this beautiful Northern California city on the map, this ambitious and immersive photographic history of San Francisco takes a winding tour through the city from the mid-19th century to the present day.

Enjoy eye-catching views of the city's most enduring landmarks and symbols: the Golden Gate Bridge, Chinatown, the picturesque trams that wind up and down the famously steep hills, the popular waterfront, its beautiful bay, and its spectacular cityscapes and vistas. San Francisco's counterculture movements that shaped our collective consciousness are also featured prominently: the beats of North Beach, the hippies of Haight-Ashbury, the gay communities of the Castro, and the Black Panthers of neighboring Oakland. Some of the city's most famous residents also make appearances: Robin Williams, the Grateful Dead, Angela Davis, Janis Joplin, Sylvester, and Allen Ginsberg, among others.

This book features hundreds of newly found images from dozens of archives including museums, universities, libraries, galleries, private collections, and historical societies. Master photographers include, among others: Stephen Shore, Imogen Cunningham, Fred Lyon, Steve Schapiro, Minor White, Dorothea Lange, Albert Watson, Robert Frank, Garry Winogrand, William Claxton, Fred Herzog, Ansel Adams, Jim Marshall, and many local shooters. Also includes introductory essays and captions by Bay Area–based author Richie Unterberger and a "Best of San Francisco" books, music, and movies section and biographies of the photographers.

Tony Bennett famously sang, "I left my heart in San Francisco," and this meticulously researched and conceived portrait will equally inspire and make you fall in love with the spirit of the City by the Bay.





Opposite:
Steve Schapiro
Dancers in the Panhandle, the eight-by-one block rectangular park that extends from the eastern edge of Golden Gate Park into the northern edge of Haight-Ashbury. Many free rock concerts took place in the Panhandle in the late 1960s by top local bands like Jefferson Airplane, Big Brother & the Holding Company with Janis Joplin, and the Grateful Dead, as well as touring acts like Jimi Hendrix, 1967.

Anonymous
Chinatown's Grant Avenue at night. Densely packed with Chinese residents and businesses, the district also drew many tourists, eager for a glimpse of a culture that felt foreign and exotic without needing to step foot outside of the United States, c. early 1950s.

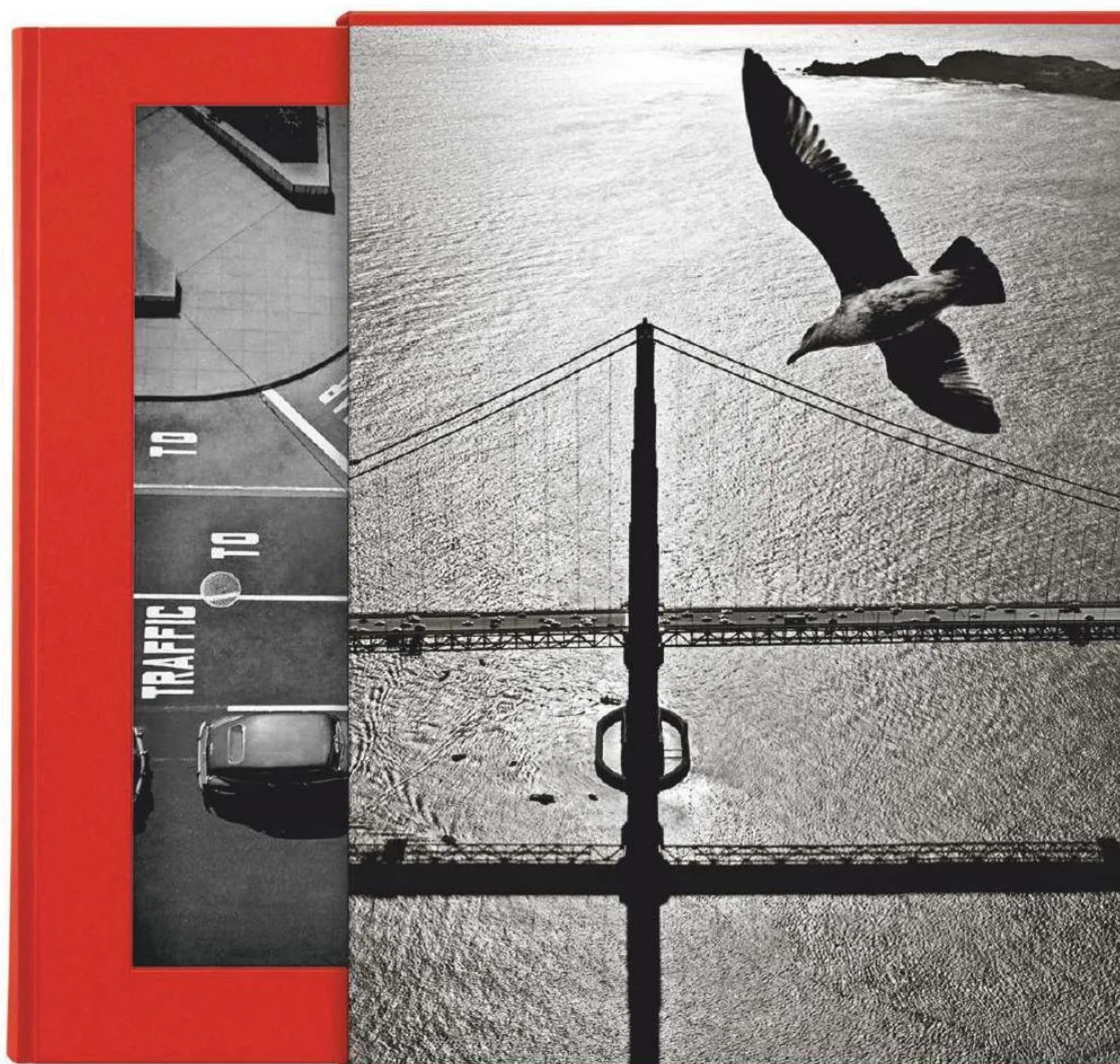
"The array of photographers represented covers every celebrated name ever to click a camera in this town."

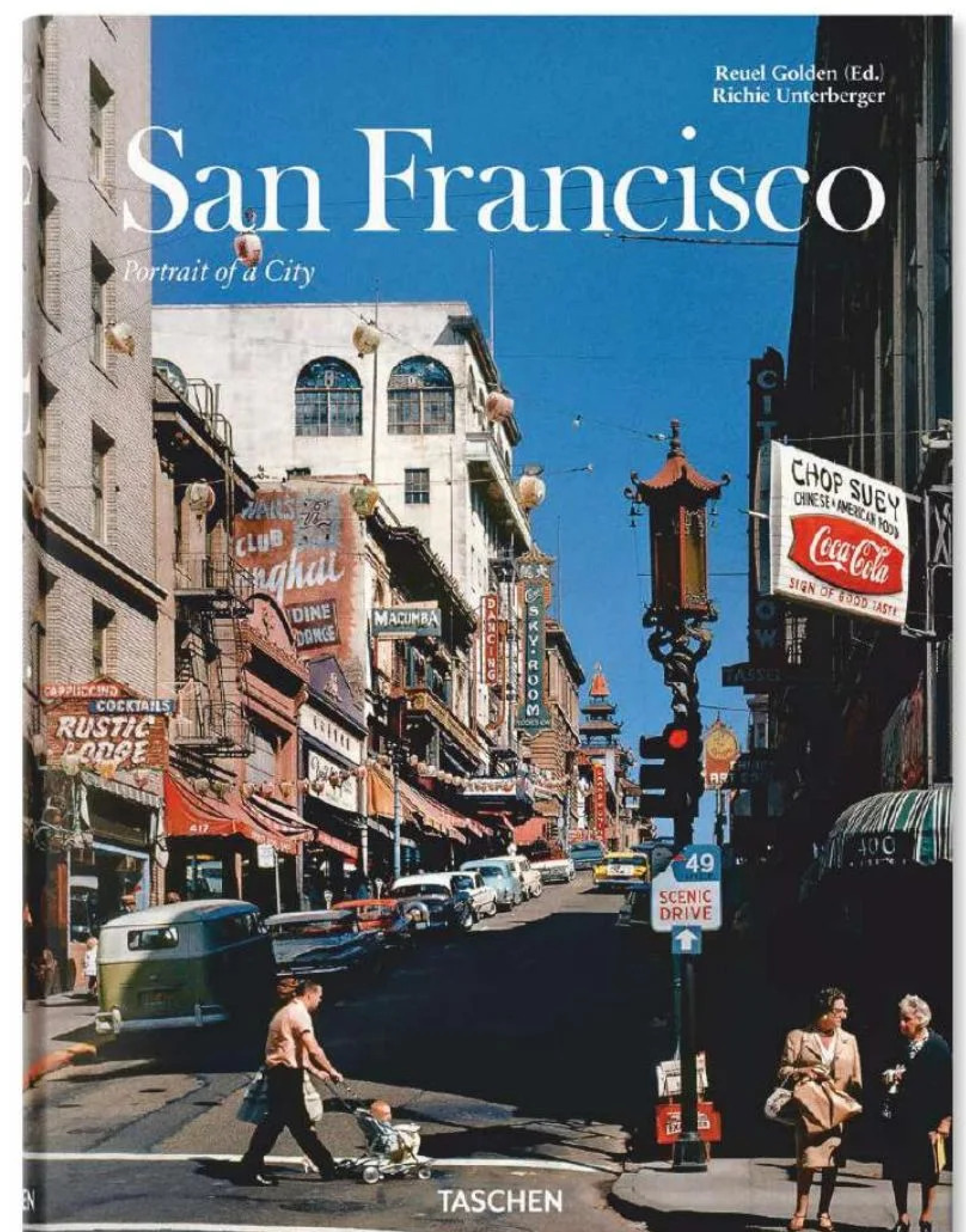
Fred Lyon

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Ed. Reuel Golden, Richie Unterberger
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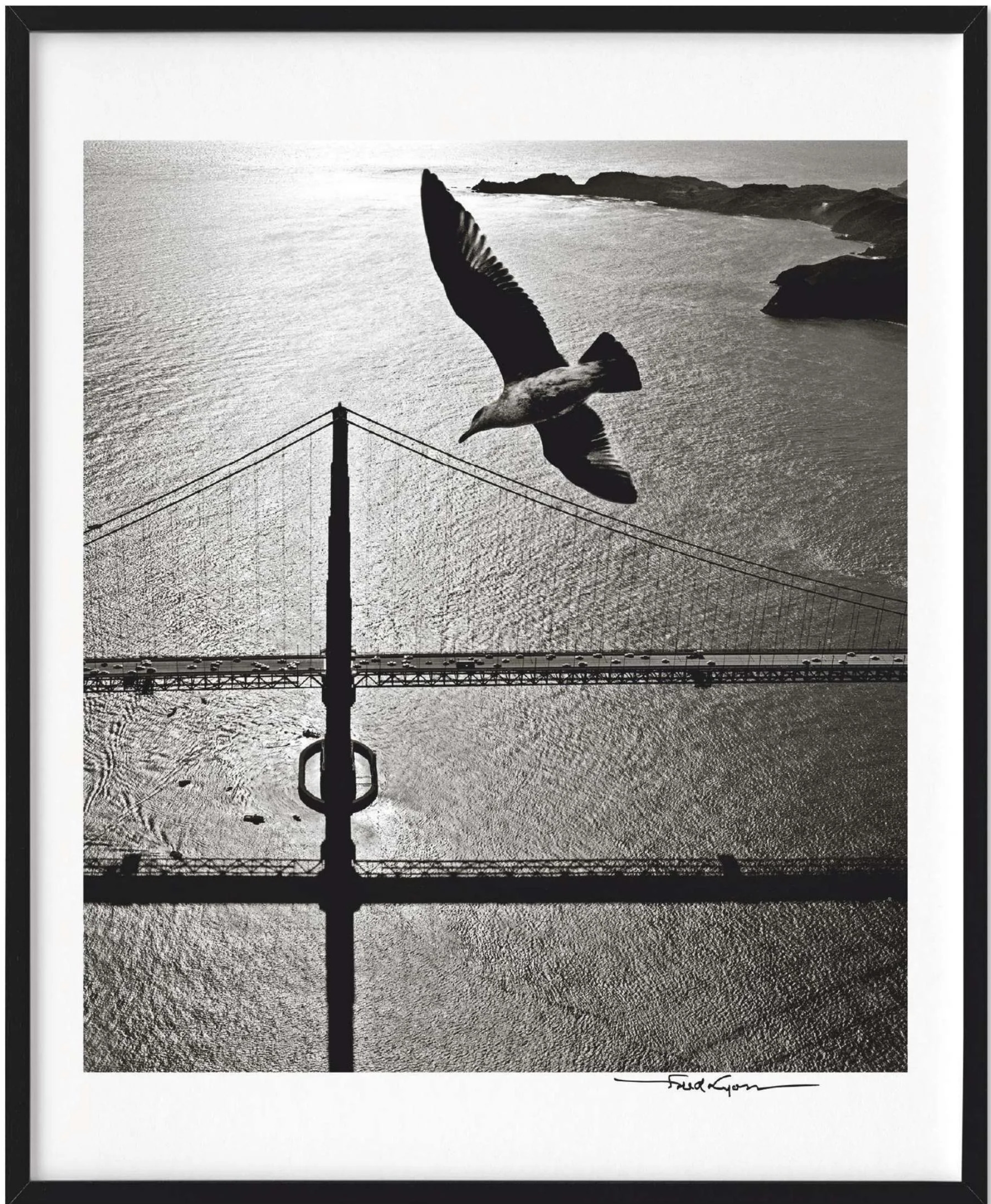
Art Editions No. 1–150,
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see following spread







Art Edition No. 1–75
Union Square, Post Street, 1947
Digital C-print on Ilford Galerie FP Paper,
paper size h 51 x w 41 cm (20.1 x 16.1 in.),
print size h 47 x w 31 cm (18.5 x 12.2 in.)
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Seagull over Golden Gate Bridge, early 1950s
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STEVE SCHAPIRO *Andy Warhol and Friends 1965–1966*

A 20th-century icon documented up close and personal by a legendary photojournalist

Pop Life



"Andy had created a scene at the Factory and that's where a lot of different and interesting things happened."

Steve Schapiro



“I always felt that Andy was posing for me. He was very self-aware.”

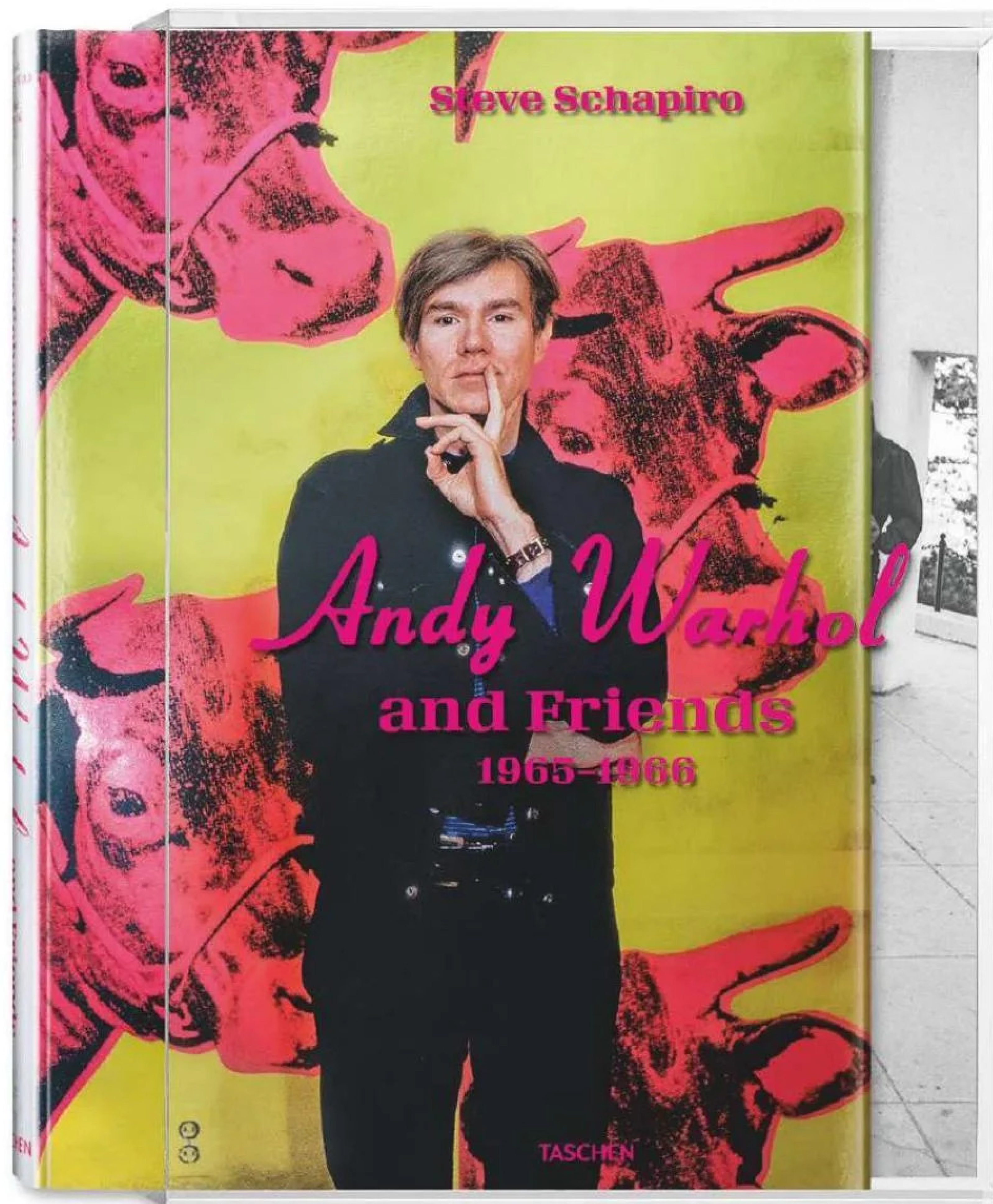
IN 1965, STEVE SCHAPIRO started documenting Andy Warhol for *Life* magazine: Warhol was cementing a reputation as an important Pop artist who drew his inspiration from popular culture and commercial objects. With his sunglasses, blond wig, and bland public utterances, Warhol was enigmatic, charismatic, intensely ambitious, and aware that to become a star, you needed the presence of people to document your ascent. Schapiro, also ambitious and hardworking, who in his own words “kept quiet and smiled a lot,” was an ideal witness to Warhol’s relentless rise from cult New York artist to 20th-century icon. Ironically, *Life* never published the story, so many of these images are seen here for the first time, scanned from negatives found deep in Schapiro’s archive.

Between 1965 and 1966, Warhol was at his creative peak. In this period, Warhol turned his life into art and conceived the “Andy Warhol persona”—arguably his greatest masterpiece. Schapiro busily photographed Warhol and his entourage of superstars, including the legendary Edie Sedgwick and Nico, hanging out at art openings. Witness Warhol making his underground movie *Camp*, working on his silkscreens at the Factory, and roaming the streets of New York. Schapiro was also present at the opening of Warhol’s first museum retrospective at the Institute of Contemporary Art in Philadelphia, attended by a hyped-up crowd of thousands—the night where art’s coolest new king was crowned and Andymania was born. The final stop on the Warhol express train is Los Angeles, where Andy exhibited his ironic *Silver Clouds* at the Ferus Gallery, holed up with his gang in the picturesque Castle, and set up and filmed a performance by the cult band the Velvet Underground at the Trip.

Featuring more than 150 photographs, Schapiro’s images are juxtaposed with Warhol artworks that were created and exhibited during the period, from *Cow Wallpaper* to the *Brillo Boxes*. Texts include an interview with Steve Schapiro, who passed away in early 2022, and an essay and extended captions by official Warhol biographer Blake Gopnik. *Andy Warhol and Friends 1965–1966* is a definitive portrait of a groundbreaking artist and of a transformative period in postwar American culture.

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STEVE SCHAPIRO.
ANDY WARHOL AND FRIENDS 1965–1966
Blake Gopnik, Reuel Golden
Hardcover in acrylic slipcase
Collector’s Edition No. 101–700,
each numbered and signed by Steve Schapiro
236 pages €/£850/$1,000



Previous spread:
Andy with friends including Factory “Superstar” Edie Sedgwick, New York, 1965.

Opposite:
Andy at the Castle with, from left to right, Mary Woronov, Gerard Malanga, John Cale, Sterling Morrison, Maureen Tucker, Lou Reed, and Nico, Los Angeles, 1966.





Roy Lichtenstein
and Dorothy Herzka
dressed up as
Andy and Edie for
a Halloween party,
New York, c. 1965.

Opposite:
Andy with *Silver Cloud*,
Ferus Gallery,
Los Angeles, 1966.




EXIT



On set for the movie
Camp, the Factory, 1965.

Two vintage portraits of the Pop Master



Art Edition No. 1–50
Andy Warhol at the Castle, Los Angeles, 1966
Silver gelatin print on Archival Canson Infinity Platine Fibre Rag 310 gsm,
paper size: h 40.6 x w 50.8 cm (16 x 20 in.),
image size: h 32.4 x w 48.3 cm (12.8 x 19 in.)
Signed by Steve Schapiro
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Art Edition No. 51–100
Andy Warhol with Cow silkscreen on wallpaper, New York, 1965
Silver gelatin print on Archival Canson Infinity Platine Fibre Rag 310 gsm,
paper size: h 50.8 x w 40.6 cm (20 x 16 in.),
image size: h 48.3 x w 32.4 cm (19 x 12.8 in.)
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Witness to Warhol by Steve Schapiro

IN 1965, I was assigned by *Life* magazine to do a story on the influential curator Henry Geldzahler, a key player in the Pop Art movement, and one of Warhol's closest friends and advisers. Andy was impressed and a little envious that Henry was getting all this attention from a *Life* photographer and wanted me to document him in the same way. He was becoming increasingly known in art circles, but he was extremely ambitious and wanted to reach a different level of fame. He was interested in status and there I was. Every time he looked at me, he was looking at *Life*, and *Life* was looking at him. That was important to him and allowed me to have the access that I did. He was accommodating and gave me the freedom me to go wherever I wanted—a dream assignment for an ambitious photographer. It's often suggested that Andy used people; he used me, but it was mutual exploitation, like a lot of his relationships. People hung around Andy because they wanted something from him; in my case, I wanted the pictures to appear in *Life*. Ironically, the story was never published, but they've finally made it into this book.

In our first session, where he's wearing a stripy top, he introduced himself and asked me a few questions about my background. He was always asking questions. I told him that I had been a photographer for five years but that I really wanted to be a magician. He told me that he had been an artist for several years but that he really wanted to be a tap dancer—a typically enigmatic Andy statement that might have been true or was just said flippantly period. My first impression of him was of someone shy who didn't say much but had an undeniable charisma that was interesting and attractive. The Factory, where he produced his art and hung out, was the pinnacle of the New York underground scene; with Andy at the center, it was cool, it was where things happened.



All of us develop points of view internally that determine how we photograph someone. Photographs are not truth; they represent the point of view of the photographer. I was taken by him, and this is reflected, I think, in these photographs: he is engaging and engaged with me. There is that undeniable, inscrutable Andy Warhol persona with the sunglasses and the black clothes, where he's aloof and self-aware, but in other photos, he's also having fun, breaking from character as it were, enjoying his success and the company of his friends, especially Edie Sedgwick, whom he really loved platonically for a short time. There wasn't really one Andy Warhol—there were different sides to him, and my brief to myself was to try and convey what he was like. How did I do it? By being a fly on the wall, smiling, and shooting lots of rolls of film.

Artistically, Andy was at a crossroads during the time of these pictures. He told me on a few occasions that he was bored with painting and was looking at different modes of self-expression, like making movies or the *Silver Clouds* that floated away. He was very open to new ideas, hardworking, and confident because his decisions had been vindicated by the public's response to his art. Nowhere was this more apparent than at his first museum retrospective at the Institute of Contemporary Art in Philadelphia. I photographed the party hosted by the prestigious art dealer Leo Castelli in New York and then I traveled with the entourage to the show in Philly. There were thousands of people, so much energy and excitement, and for many of them, it was the first time they'd seen an Andy Warhol piece in person. Andy, Edie, and the rest of the entourage were up on the balcony for hours, signing autographs, almost like a performance. Andy turned everything into conceptual art. It was an incredible transition, from being a shy guy exhibited in small New York galleries to a major artist and celebrity, adored by the art crowds and the cool kids. I was truly blown away by the huge shift in opinion that occurred in the short time between my first assignment to photograph him and the day of this retrospective. Andy's work went from being considered a gimmick to widely lauded.

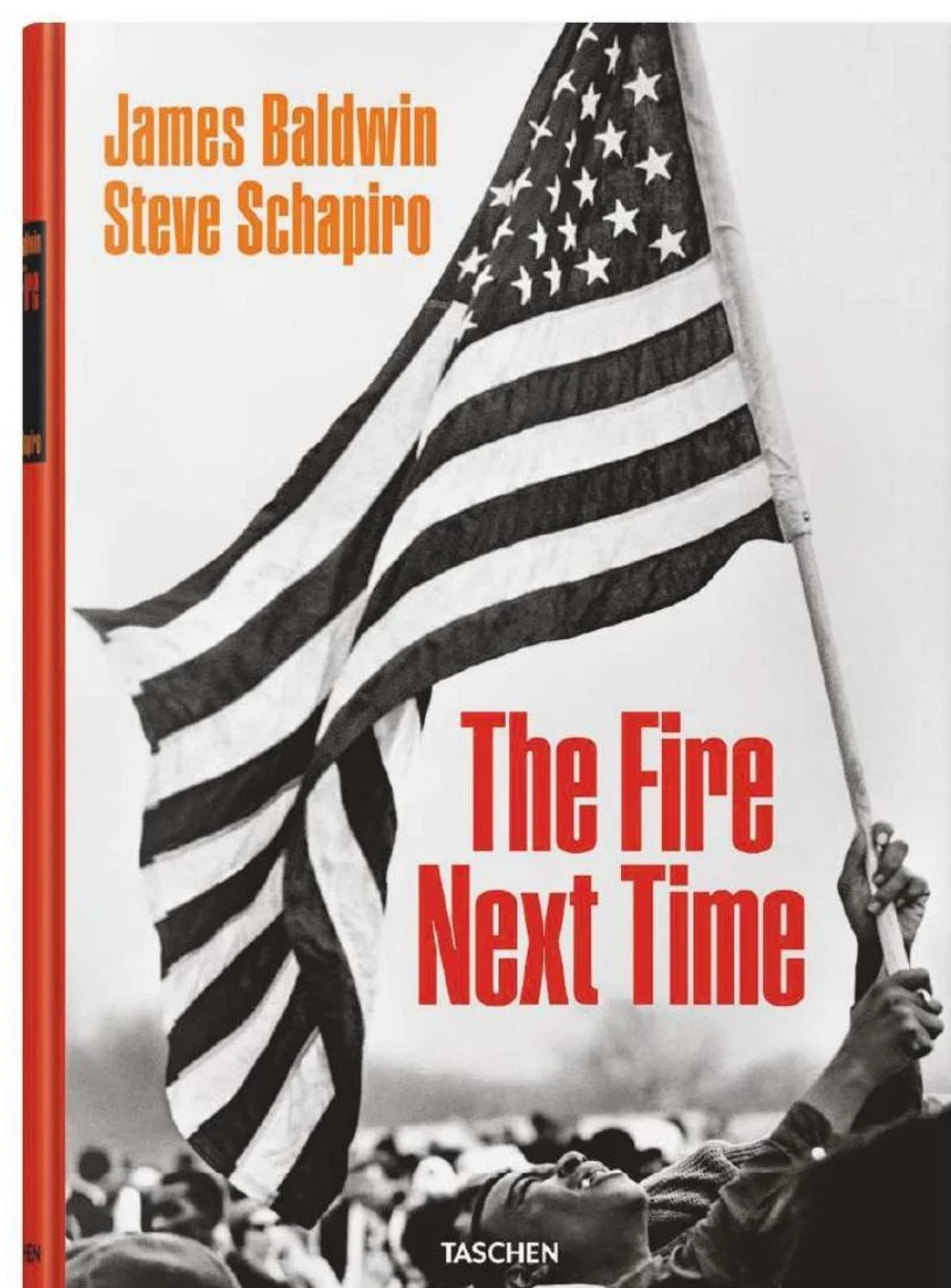
When you are making photographs with a particularly creative person like Andy, it becomes a collaboration where you are both working together and trying to produce good pictures. I don't necessarily buy into the idea that conflict with your subject is going to make the photos more interesting. I always advise people to take advantage of someone who is with it and particularly smart at things. For example, Andy knew that if he posed in a certain way, say, with his fingers on his chin, then he looked better, and it was good for marketing. I thought, *Great idea, Andy*, and took the pictures.

I've been lucky in my life that I've photographed some incredible icons, transformative figures who helped shape 20th-century culture, like David Bowie, James Baldwin, and Andy Warhol. I want people to learn as much as possible about these icons when they look at these photographs, as if they are with me, standing behind the camera when I'm clicking the shutter.

Excerpt from an interview conducted by Reuel Golden in Chicago in November 2021

"How did I do it? By being a fly on the wall, smiling, and shooting lots of rolls of film."

Self-portrait while on assignment with Andy Warhol in Los Angeles, 1966.



Andy Warhol @TASCHEN



WARHOL
96 pages €/£ 15/$ 20

Andy Warhol

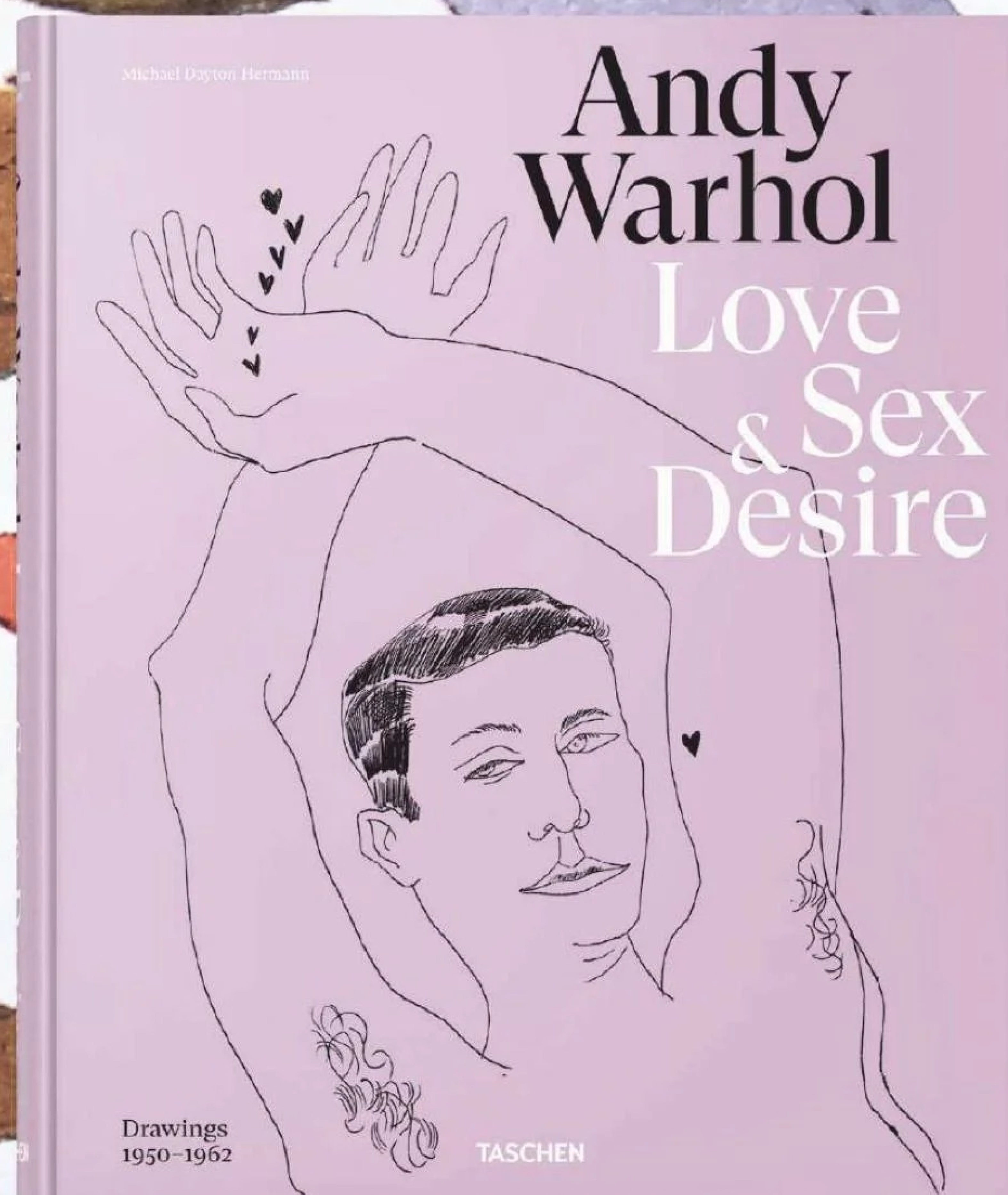
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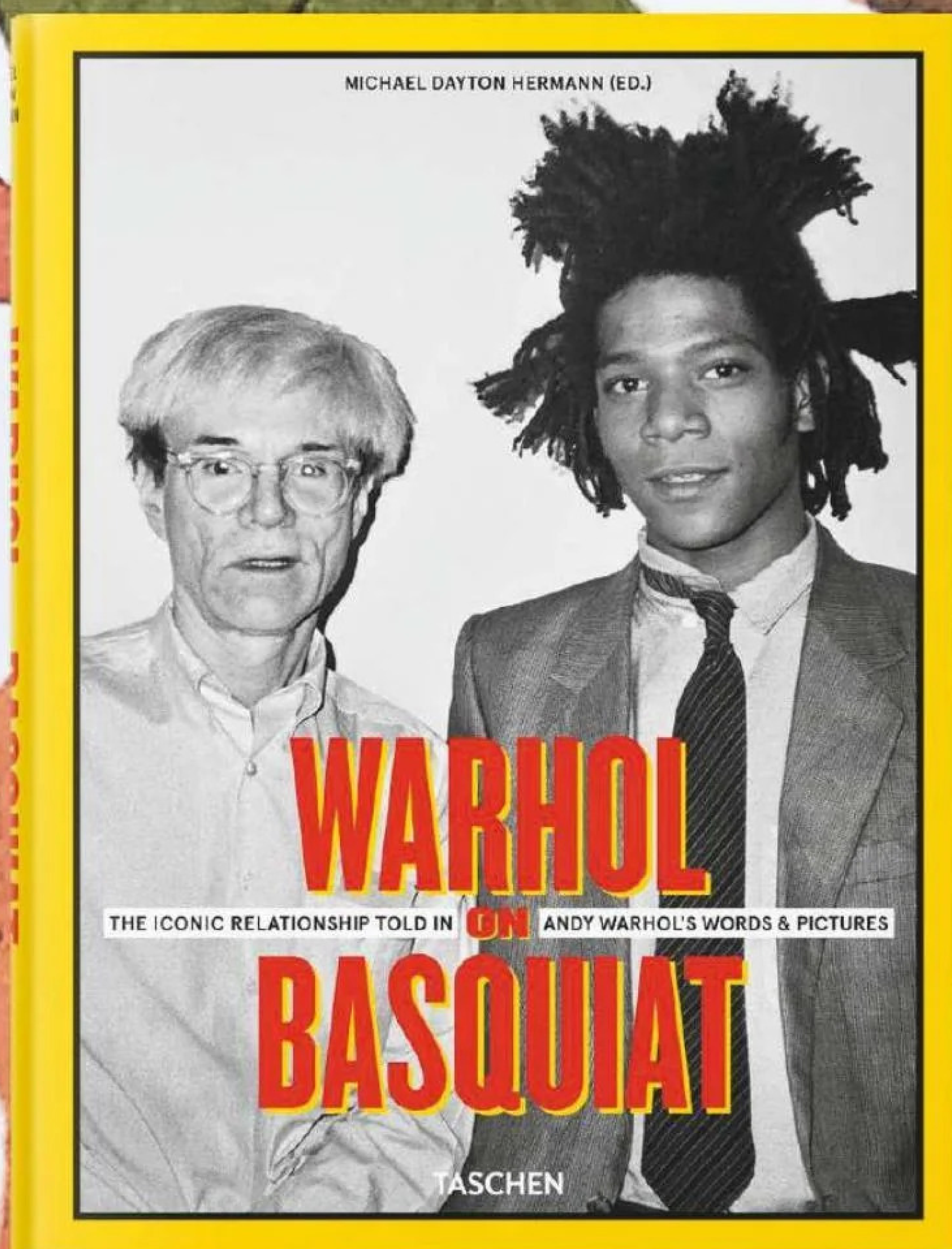
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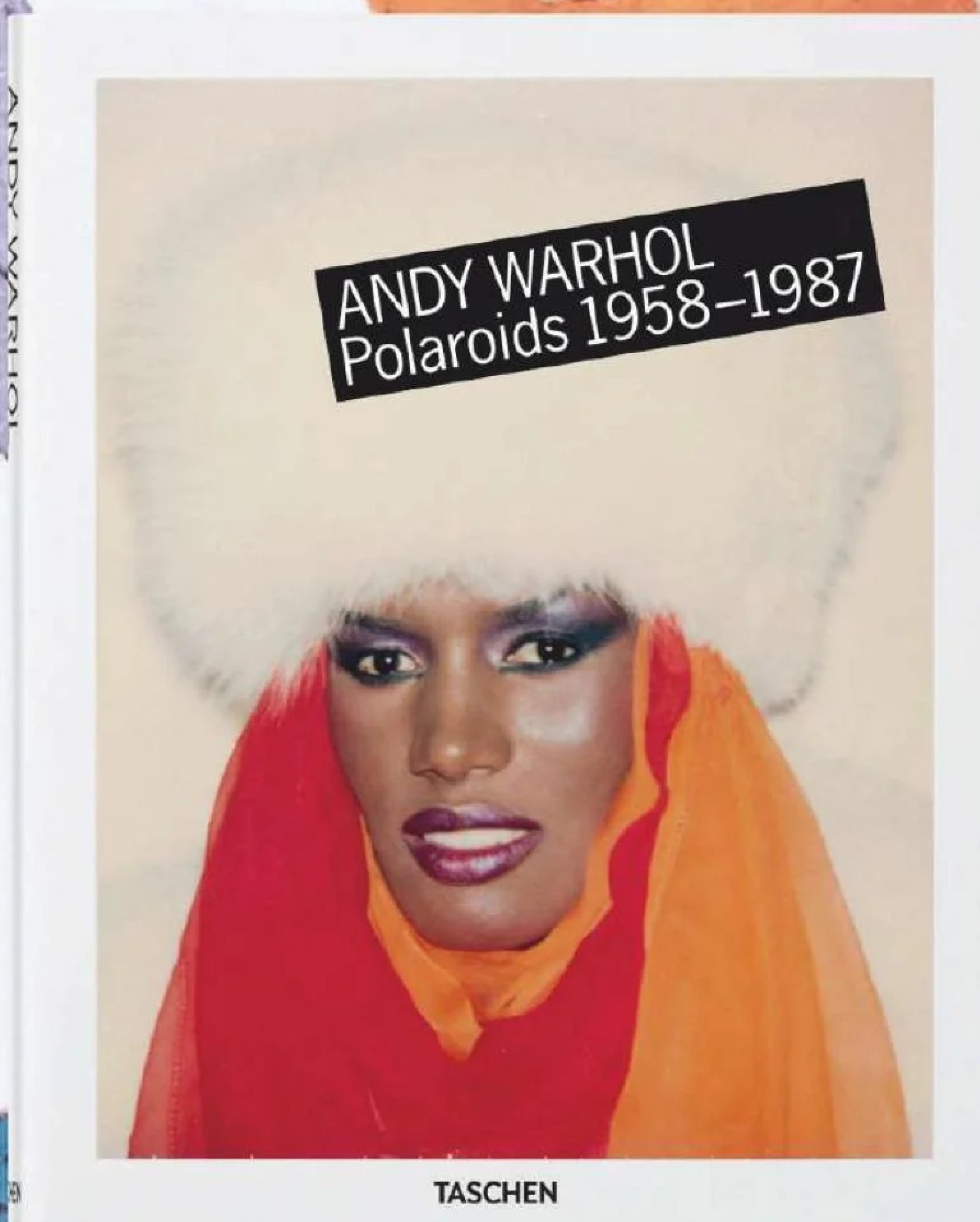
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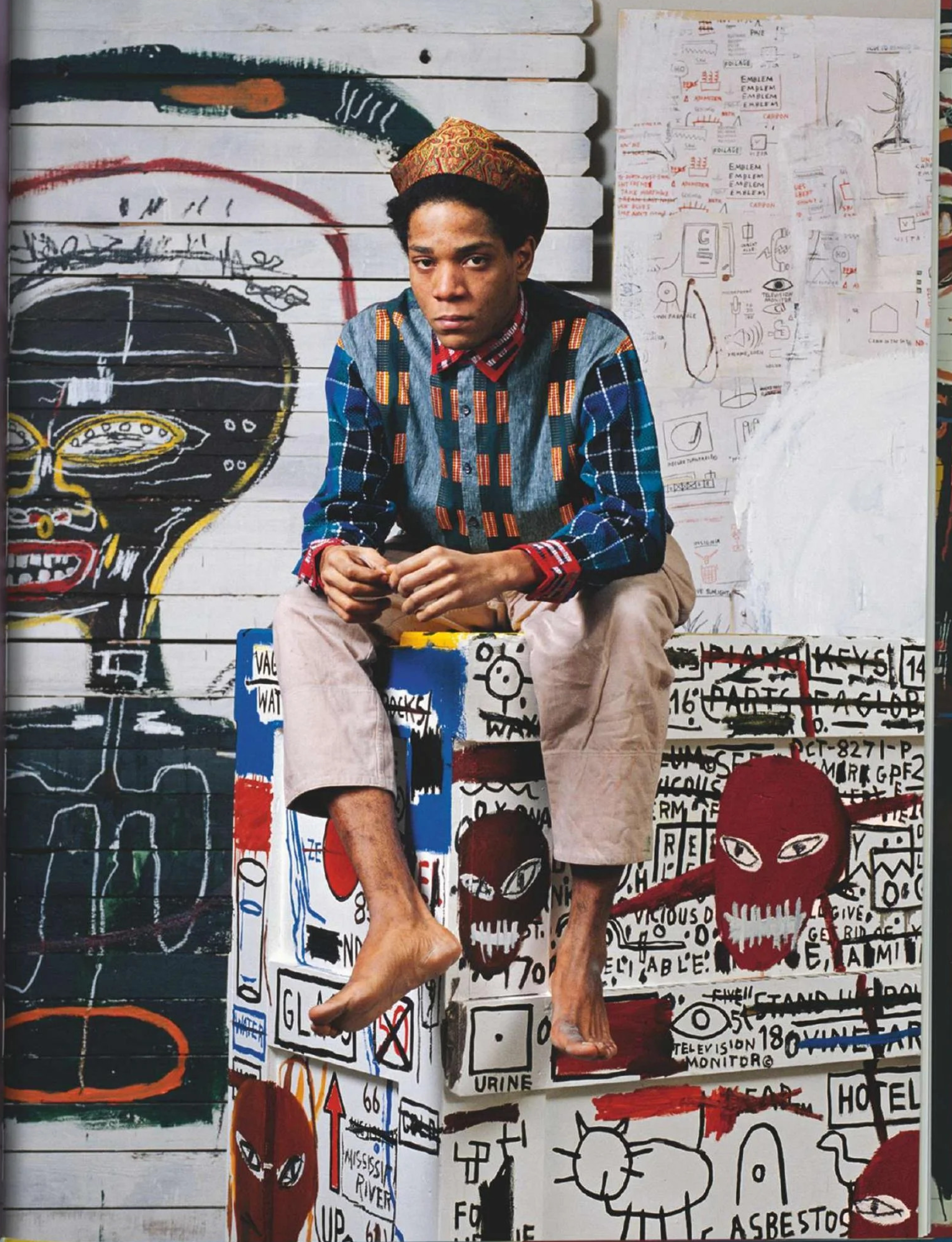
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Basquiat's success would no doubt be n artist of lesser gifts. Not only does he ense of color and composition, but, in gs, unlike many of his contemporaries, fine balance between seemingly contra- control and spontaneity, menace and wit, and primitivism. Still, the nature and climb is unimaginable in another era."

N, NEW YORK TIMES MAGAZINE, 1985



"Most young kings get their heads cut off."

"I don't think about art when I'm working. I try to think about life."

Jean-Michel Basquiat

XXL

BASQUIAT
Hans Werner Holzwarth
500 pages €/£ 150/$ 200

Norman Mailer. The Fight
A ringside seat at Ali and Foreman's titanic battle



A Meeting of Giants


DU MATIN
5 ROUNDS
FOREMAN et ALI FONT CONFIANCE A MOBUTU
COMME EUX, AYEZ
MOBUTU

Previous spread: Local boys mix Chinese kung fu gestures with those of the boxing world as a measure of the penetration of global popular culture into the Zaire of the 1970s. Behind them on the two flanking billboards Mobutu depicts himself atop a pyramid of champions superimposed on a map of Zaire.
Photo 1974 © Neil Leifer

Opposite: Ali–Foreman, Round 8, Kinshasa, Zaire, October 30, 1974.
Photo 1974 © Neil Leifer

Following spread: Boxing history is made as Foreman fails to get up from the canvas. Seven years after being stripped of his title, Muhammad Ali is champion again at 32.
Photo 1974 © Neil Leifer

ON OCTOBER 30, 1974, in Kinshasa, Zaire, at the virtual center of Africa, two boxers were paid five million dollars apiece to confront each other in an epic match. One was Muhammad Ali, who vowed to reclaim the championship he had lost. The other was George Foreman, who was as taciturn as Ali was voluble and who kept his hands in his pockets "the way a hunter lays his rifle back into its velvet case."

Observing them both was Norman Mailer, whose grasp of the titanic battle's feints and stratagems—and sensitivity to their deeper symbolism—made his 1975 book *The Fight* a masterpiece of sportswriting. Whether analyzing the fighters' moves, interpreting their characters, or weighing their competing claims on the African and American souls, Mailer was a commentator of unparalleled acumen—and surely one of the few intrepid enough to accompany Ali on a late-night run through the bush. Through *The Fight* he restores our tarnished notions of heroism to a blinding gleam, and establishes himself as a champion in his own right.

More than four decades after its original publication, this edition of *The Fight* has been introduced and abridged by Mailer scholar J. Michael Lennon and illustrated for the first time with principal photography by the two men who captured Ali and Foreman in the ring and in private like no one else: Neil Leifer and Howard L. Bingham.

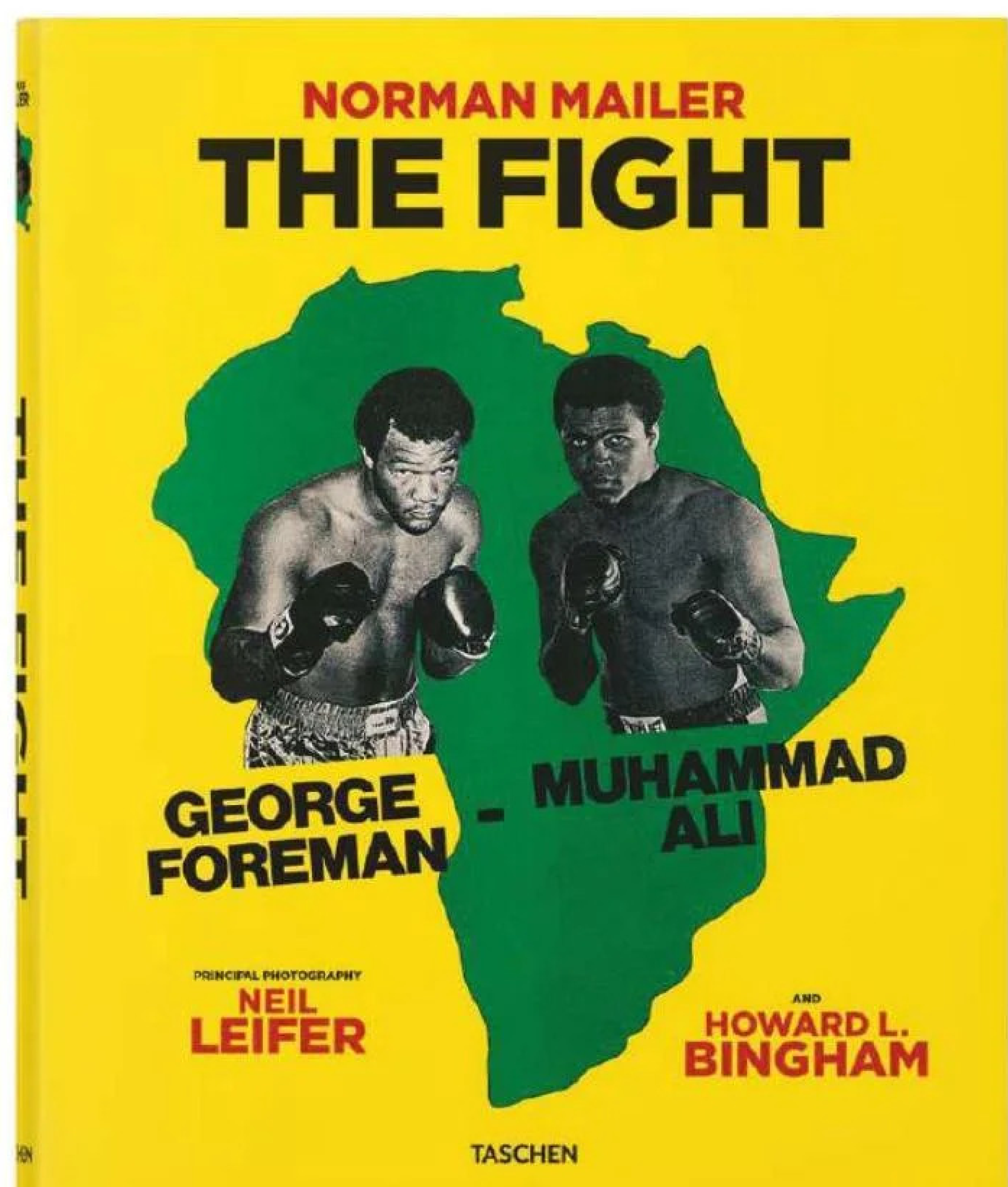
Widely considered to be the greatest sports photographer of his generation, Neil Leifer's vibrant color coverage dominates from ringside. It also serves as a living testimony to the pageantry, sheer physical power, and deep psychological interplay of the fighters, their camps, and their controversial host, Zaire's President Mobutu Sese Seko. Behind the scenes, meanwhile, Howard Bingham was Ali's constant companion, documenting his every move from the moment he stepped off the plane in Zaire, his daily training regime, right through to the dressing room tension as he prepared to face Foreman once and for all.

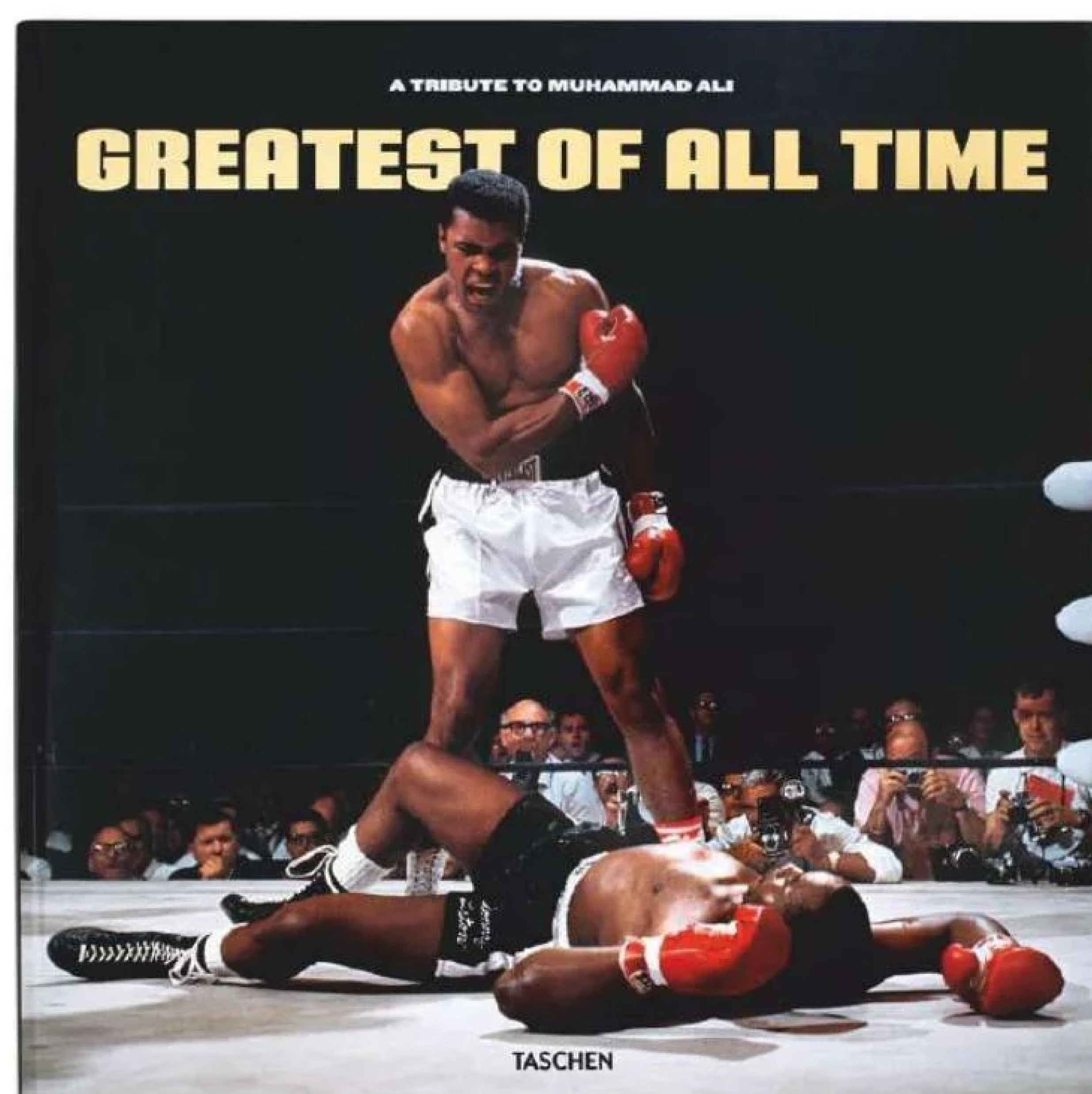
Together with pictures from other photojournalists, reproductions of Mailer's original manuscript pages, and additional visual documentation of the media frenzy surrounding the "Rumble in the Jungle," the result is a dazzling tribute to the Champ and a vivid document of one of the most epic, adrenaline-laced events in sporting history.

> "A sensitive portrait of an extraordinary athlete and man, and a pugilistic drama fully as exciting as the reality on which it is based."
>
> The New York Times

NORMAN MAILER. THE FIGHT
Norman Mailer, Neil Leifer, Howard L. Bingham, J. Michael Lennon
260 pages €/£ 80/$ 100


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GREATEST OF ALL TIME. A TRIBUTE TO MUHAMMAD ALI
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Neil Leifer. Boxing. 60 Years of Fights and Fighters
The indubitable champion of boxing photography

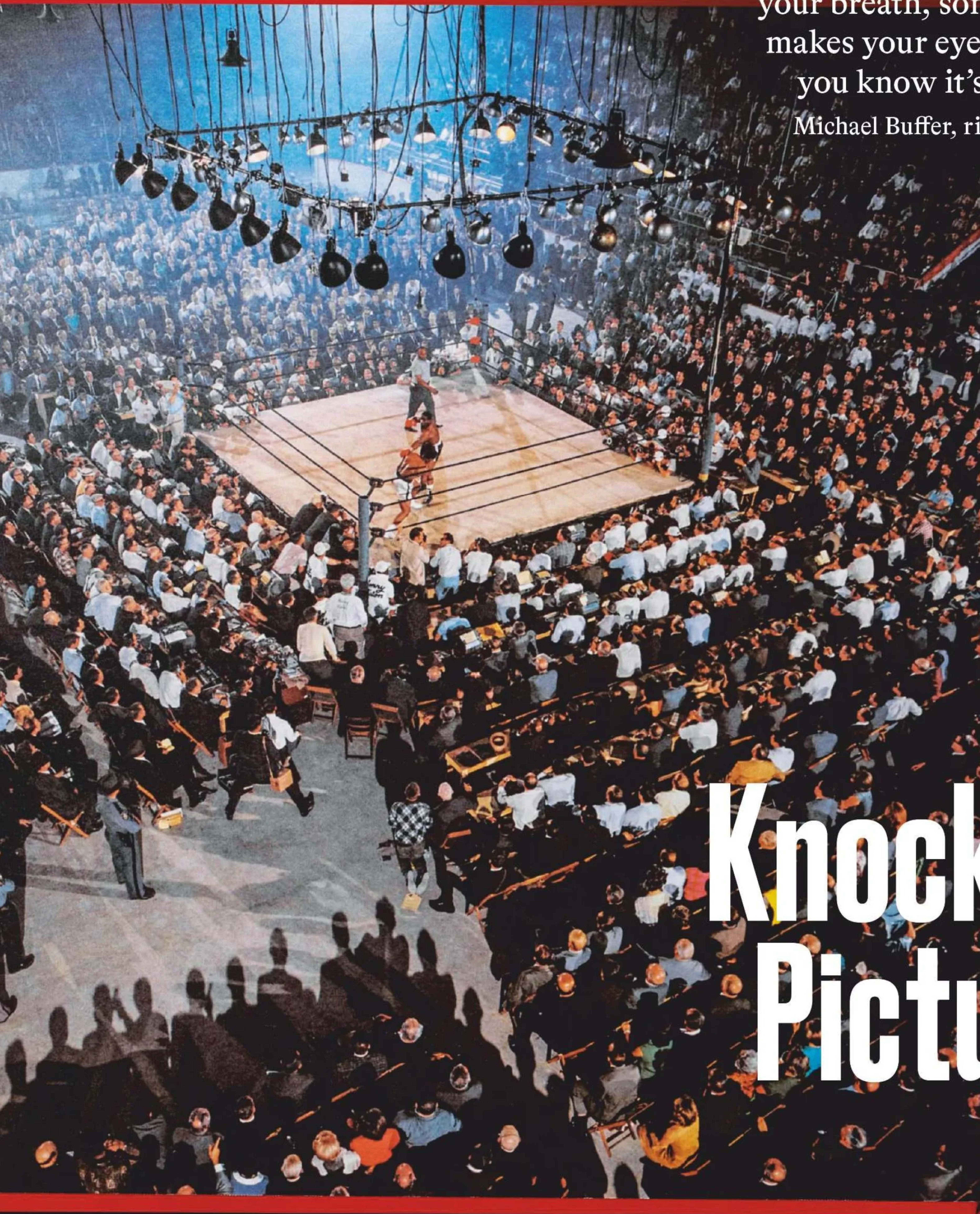


XL

NEIL LEIFER. BOXING.
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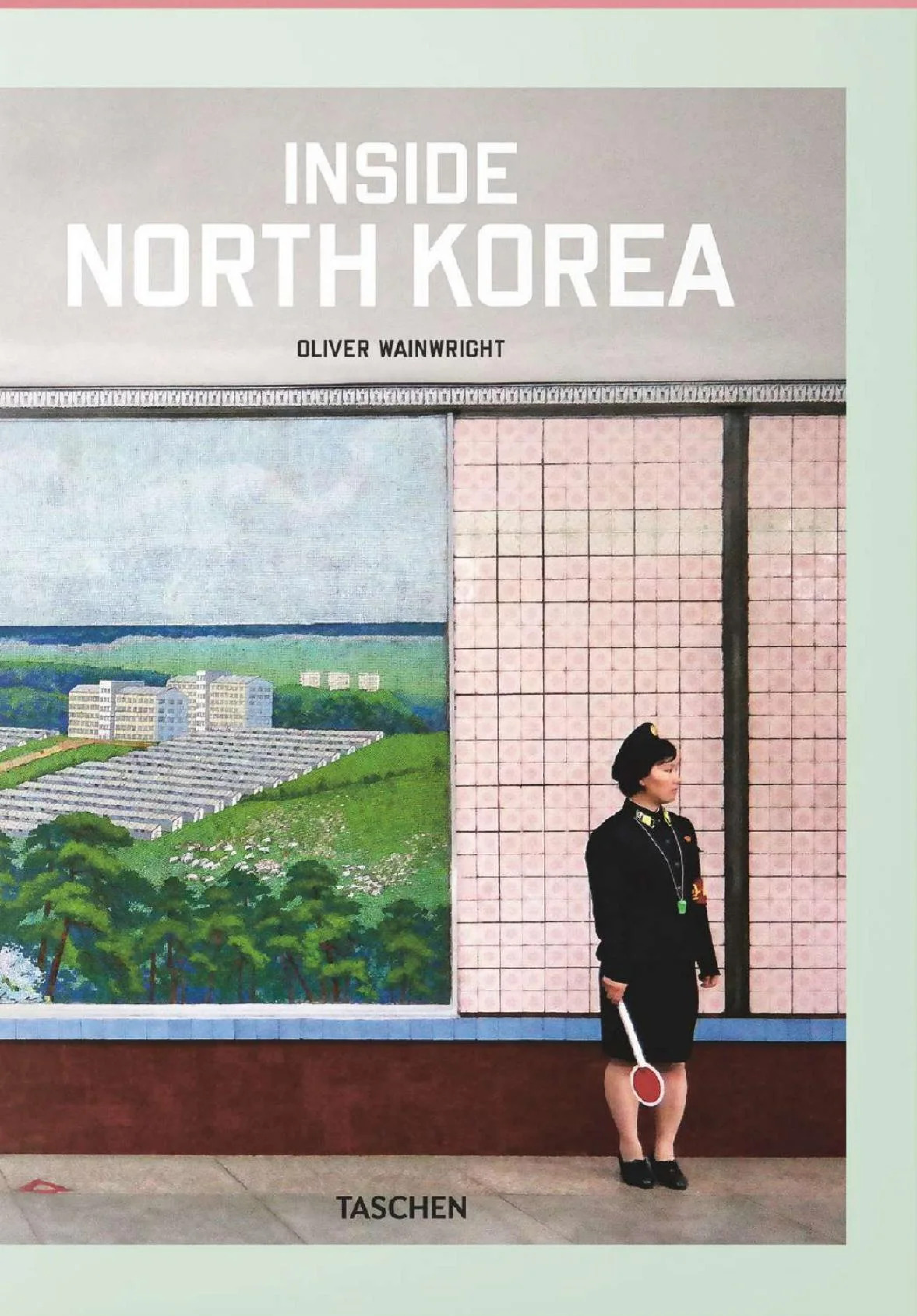
“If the photo tells a story, makes you stare and lose your breath, sometimes even makes your eyes sting, then you know it’s a Leifer.”

Michael Buffer, ring announcer



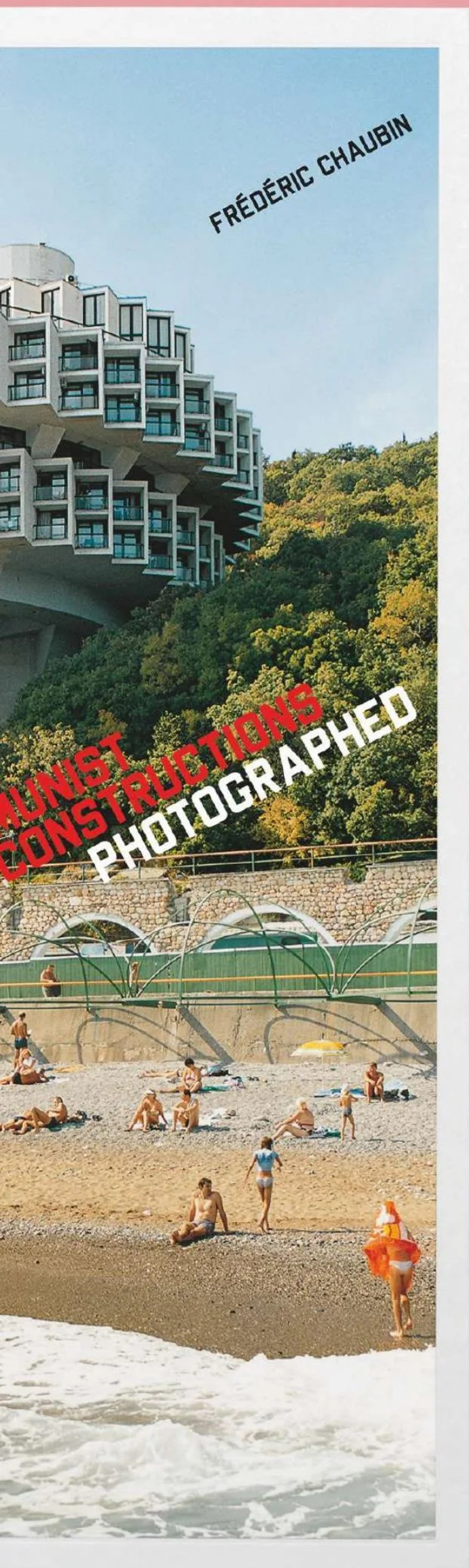
Knockout Pictures

Communism Constructed





INSIDE NORTH KOREA
Oliver Wainwright,
Ed. Julius Wiedemann
240 pages €/£40/$60



CHINESE
PROPAGANDA POSTERS
With Essays by Anchee Min,
Duo Duo and Stefan R. Landsberger
中国共产党万岁
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Anchee Min, Duo Duo,
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LE VOYAGE VERS MARS
Les Soviétiques n'ont pas fait beaucoup de films de science-fiction, et il est possible que Le voyage vers Mars *soit une production étrangère (aucun générique ne figure sur l'affiche). On reconnait sur l'image les tourbillons qui sont l'un des procédés favoris de Proussakov et Borissov pour représenter le mystère, l'action et le suspense. Ce style correspond parfaitement à un film sur l'exploration de la mystérieuse planète rouge.*

Revolutionary Soviet Screen Dreams

> "It is time for art to flow into the organization of life."
> Alexander Rodchenko, 1921

At the vivid intersection of cinematic and graphic design history, this book gathers 250 film posters from the Soviet Union of the 1920s and early 1930s to explore a world of innovative, revolutionary aesthetics. Brimming with bold colors, dramatic angles, and eye-catching typography, these startling designs bear witness to the experimental avant-garde of those days, before Soviet Realism became the official art doctrine.



XL

FILM POSTERS OF THE RUSSIAN AVANT-GARDE
Susan Pack
320 pages €/£ 50/$ 70

LEE LOCKWOOD *Castro's Cuba*

A unique and telling portrait of Cuba and its enigmatic leader

The Real Fidel



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204

Lee Lockwood

Castro's Cuba

An American Journalist's Inside Look at Cuba 1959–1969

TASCHEN

"A candid piece of work that's testimony to the unparalleled access Lockwood secured."

VANITY FAIR

Between 1959 and 1969, photojournalist Lee Lockwood documented Cuba and its victorious revolutionary Fidel Castro with unprecedented freedom and access, including a marathon seven-day interview with Castro himself. This volume includes Lockwood's evocative photographs of Cuba and Castro, his many insightful observations, and extensive excerpts from the unprecedented Lockwood–Castro conversations.

XL

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Music @ TASCHEN



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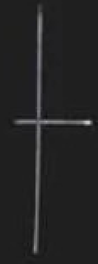
Annie Leibovitz
40 years of era-defining photography, the SUMO now in an accessible edition



"The books are me.
It's the opportunity to take
the work that I've done with the
magazines and distill it
and give it its real meaning."

Annie Leibovitz

Annie's Big Book





Lady Gaga, *New York City, 2011*



"You can have talent,
but it can go away and
you need to feed it.
You need to take care of it
and you need to find ways
to inspire yourself."

Annie Leibovitz

The … Aykroyd and John Belushi), *Hollywood, California*, 1979





Jack Nicholson, *Mulholland Drive, Los Angeles, 2006*



"The book serves as a reminder not only of Leibovitz's undisputed talent, but also of the service she has done for us in documenting so flawlessly the most important moments and people of the past three generations."

artnet

“It’s the closest thing to seeing the world through Annie’s extraordinary eyes.”

Image



XXL

ANNIE LEIBOVITZ

Graydon Carter, Annie Leibovitz, Steve Martin, Hans Ulrich Obrist, Paul Roth
Hardcover in slipcase
556 pages €/£ 100/$ 150

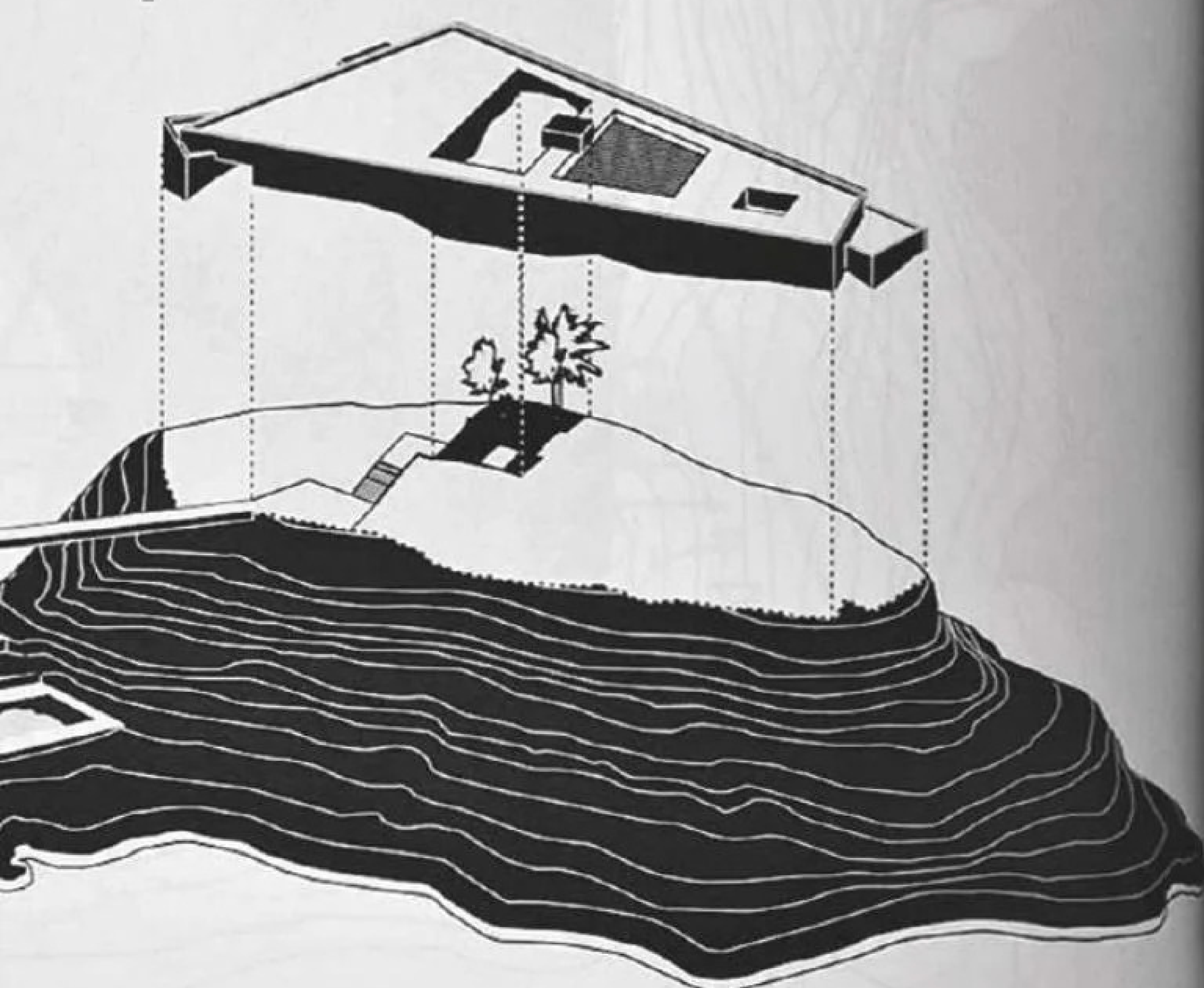
The much-coveted *Annie Leibovitz SUMO*, now in an unlimited edition. The legendary photographer takes stock of more than 40 years of work, from her viscerally intimate reportage for *Rolling Stone* magazine in the 1970s to polished portraits for *Vanity Fair* and *Vogue*, from iconic moments to images that had rarely, and sometimes never, been seen before.

First published in a signed and limited SUMO edition, now available in an accessible XXL book.



The additions aren't discernible because they aren't tacked on but integrated into the singular brutalist block. From the outside this volume slowly grows on top of the rock, ultimately dominating it. But external appearances can be deceiving, for the core is kept free and the rock exists within. Passing through the building, one walks directly on the rock, and the route from first floor to rooftop follows the original hilltop pathway.

Exploded axonometry of Costa Brava Clube.

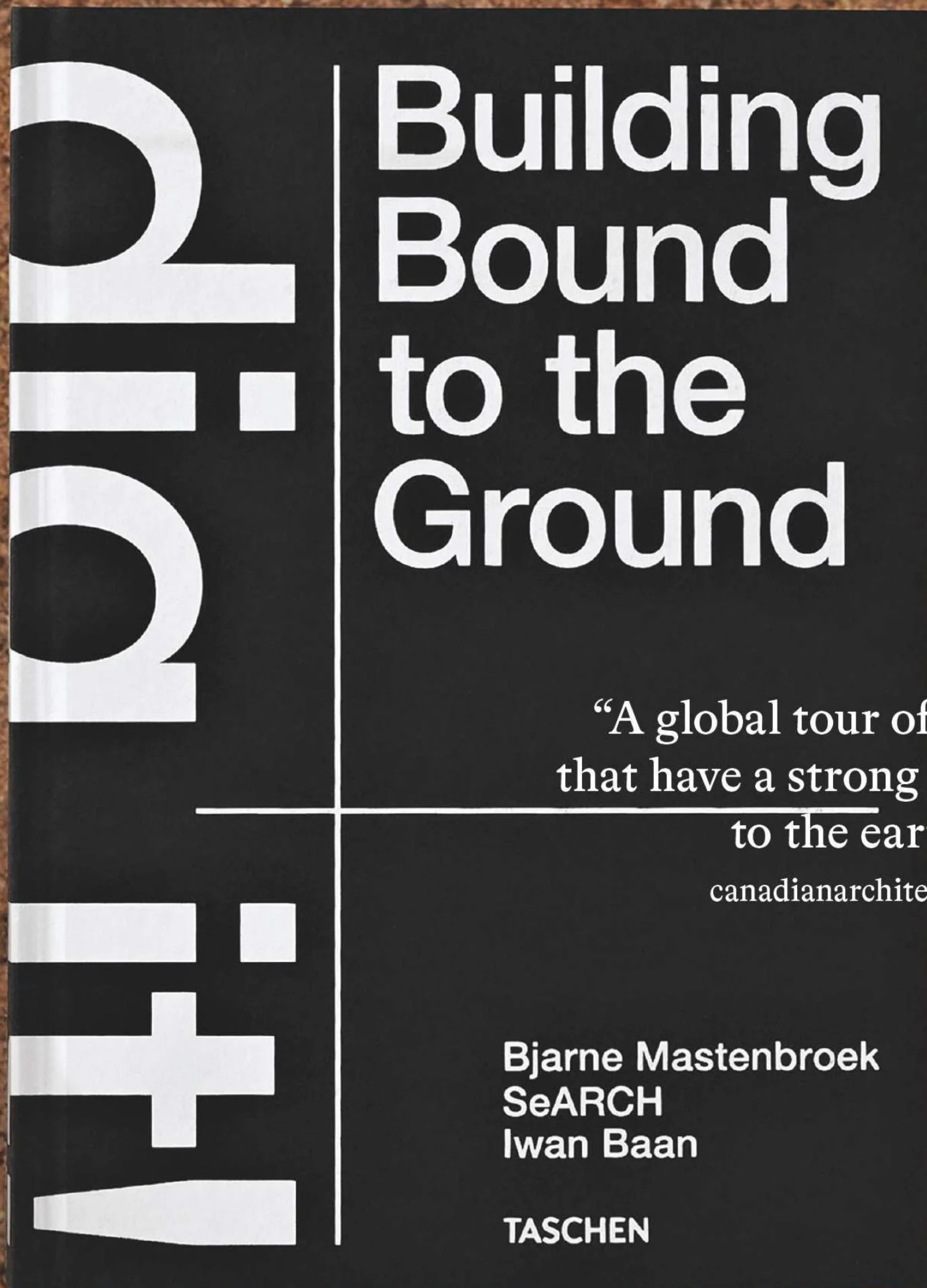


The connection to nature is mental rather than visual, postponing the dramatic panorama until you emerge onto the roof. What appears at first to be a brutalist concrete bunker commanding the highest point is in fact a structure without ego: a monastic-like building draped over the rock.



Dig deep into the origins of building. The ground, now often used as a passive foundation for going higher, is rife with possibilities. Bjarne Mastenbroek investigates the relationship architecture has, had, and will have, with site and nature. Through the photography of Iwan Baan and more than 500 analytical drawings by SeARCH, *Dig it!* dissects structures from the past millennia—some well known, some previously overlooked. This global survey of nearly 1,400 pages, designed by Mevis & Van Deursen, brings architecture back in harmony with the Earth's surface.

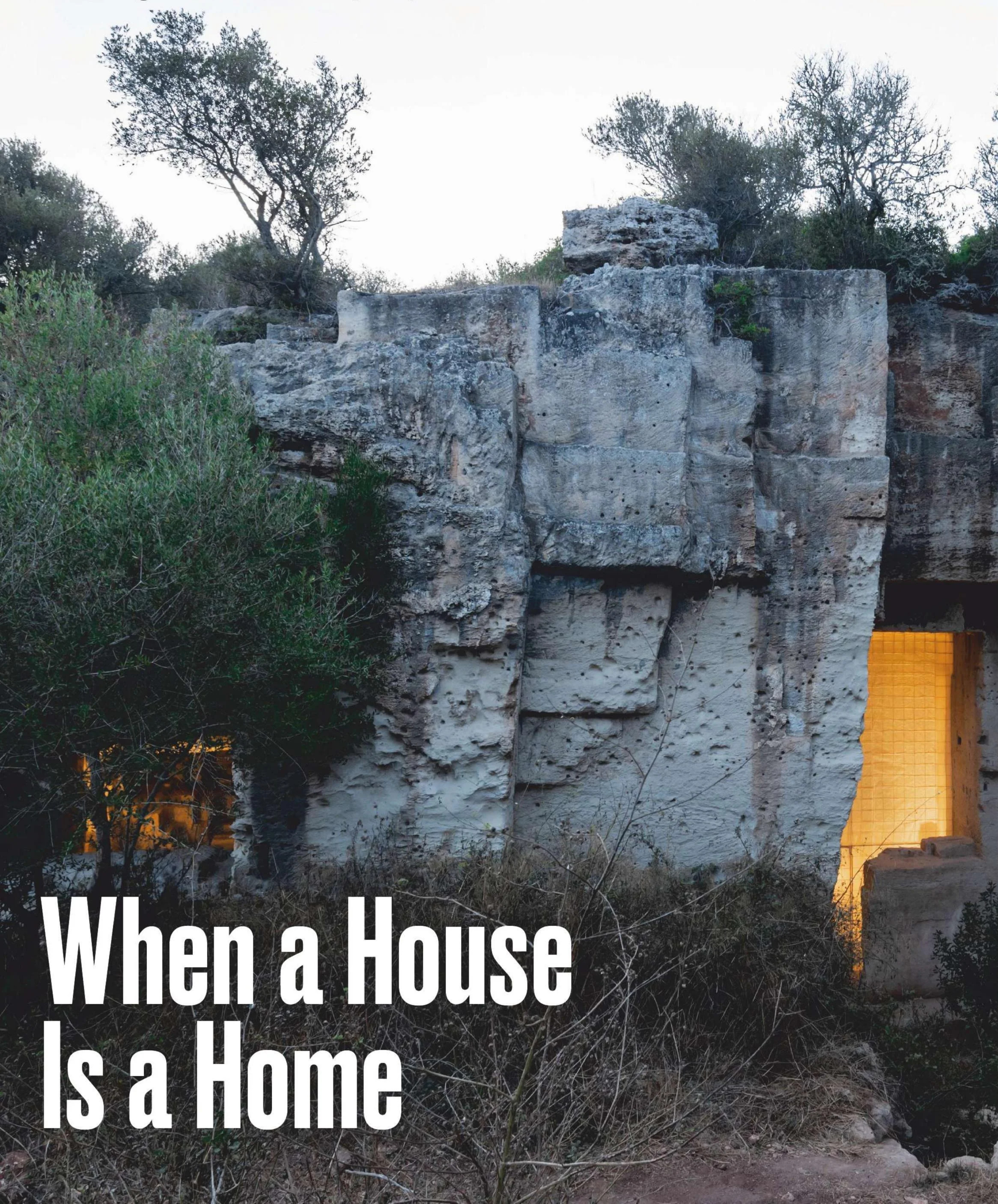
A Visual Exploration of Earthbound Architecture



"A global tour of buildings that have a strong relationship to the earth."
canadianarchitect.com

DIG IT! BUILDING BOUND TO THE GROUND
Bjarne Mastenbroek, SeARCH, Iwan Baan
1,390 pages €/£ 100 / $ 125

Homes for Our Time. Contemporary Houses around the World. Vol. 2
A dazzling selection of contemporary houses worldwide



When a House Is a Home



This second volume of *Homes for Our Time* documents a revolution. With crisp photos, plans, and descriptions, it explores new approaches in building and presents game-changing private homes that are green and resourceful. Rejecting "stardom," but celebrating diversity, talents such as Suzuko Yamada, Gurjit Matharoo, and the collective Frankie Pappas truly build our future.



"...a compelling survey of the best in contemporary living, on a global scale."

The Globe and Mail

XL

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Previous spread:
Ca'n Terra
Menorca, Spain, 2018–20 by Ensamble Studio.
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Above:
Engawa House
Punta Pite, Zapallar, Chile, 2017–19 by Santiago Valdivieso and Stefano Rolla.
© Christobal Palma

Opposite:
150 Steps Up to the Sea
Surat, Gujarat, India, 2017–20 by Gurjit Matharoo.
© Dinesh Mehta



Architecture @ TASCHEN

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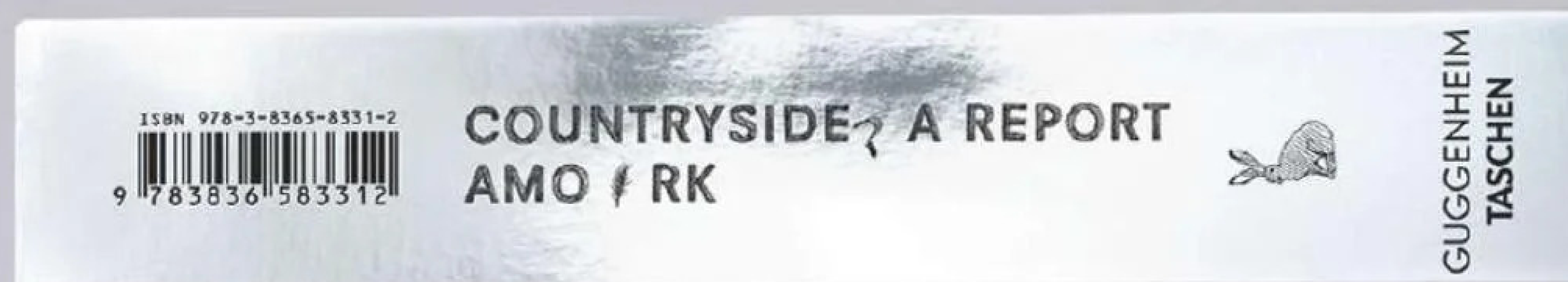
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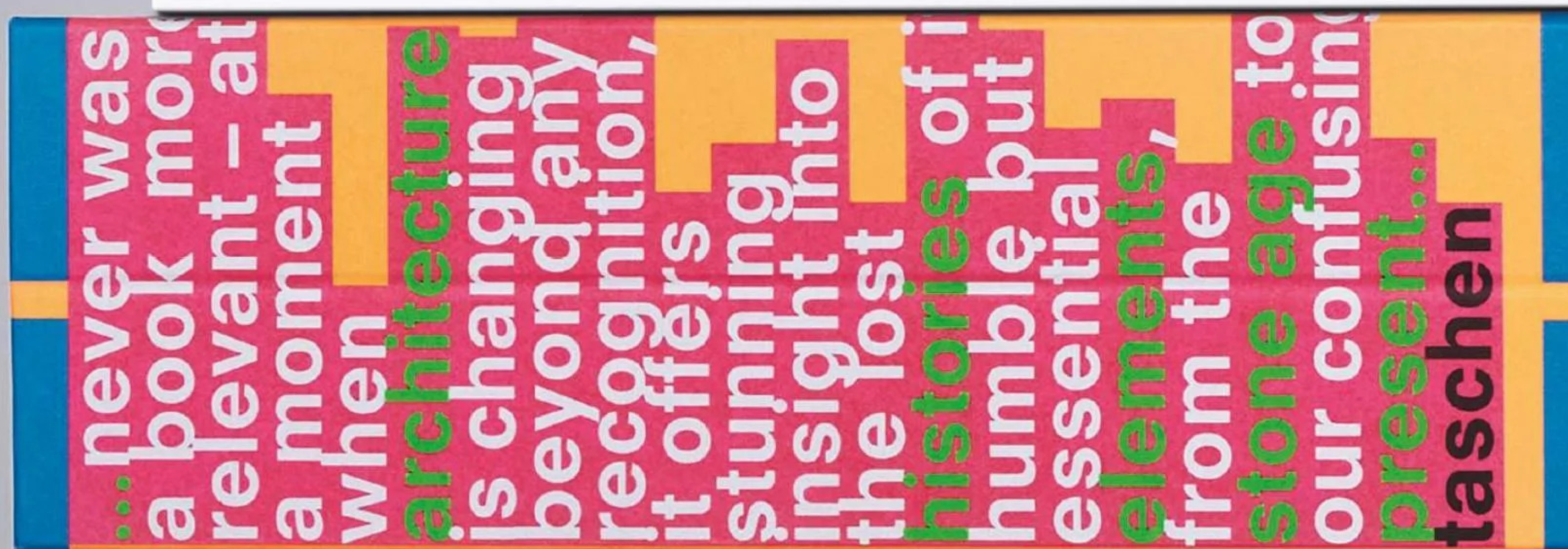
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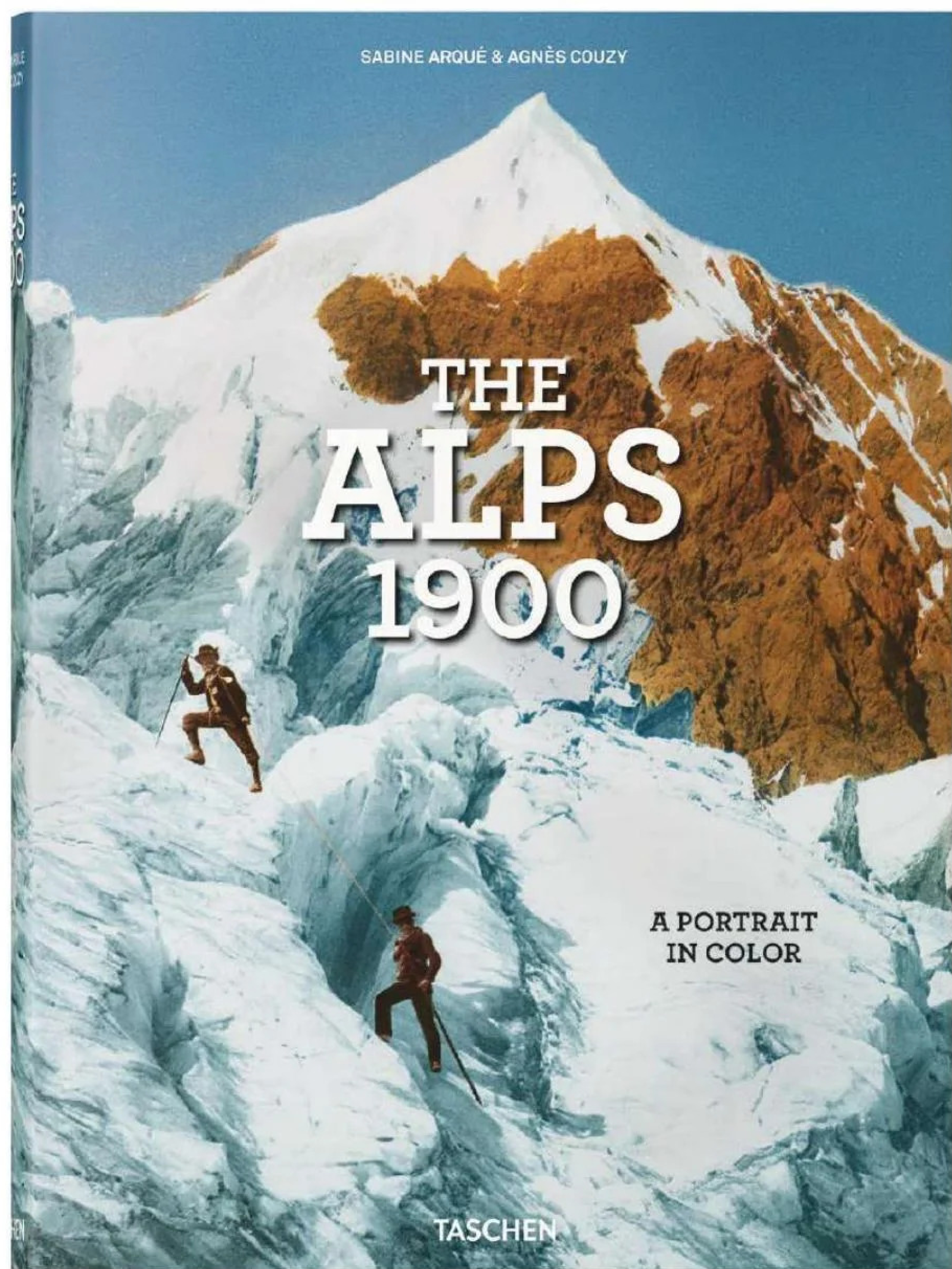






The Alps 1900. A Portrait in Color
A charming tour of a bygone era

Conquering the Summits



Previous spread:
Maloja in winter, Catholic church with Monte Rosso and Forno.

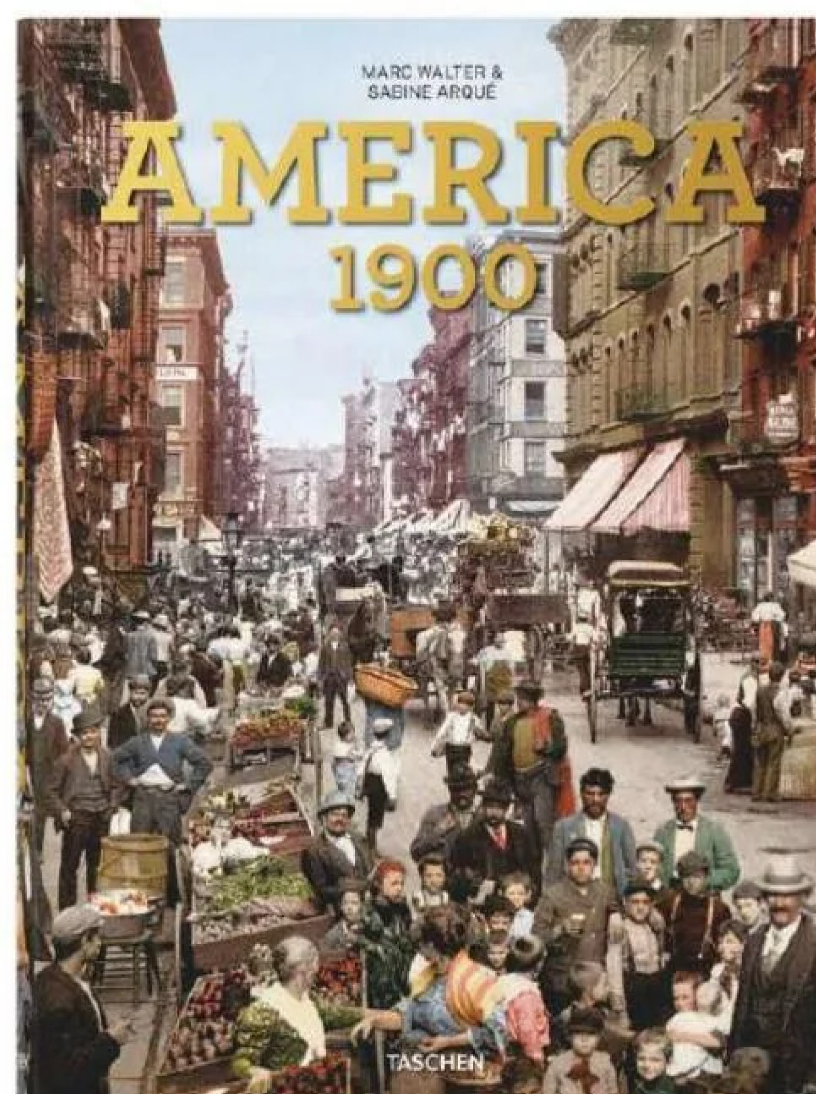
Opposite:
Riffelalp, on the Findelen path, with a view of the Matterhorn at sunrise.

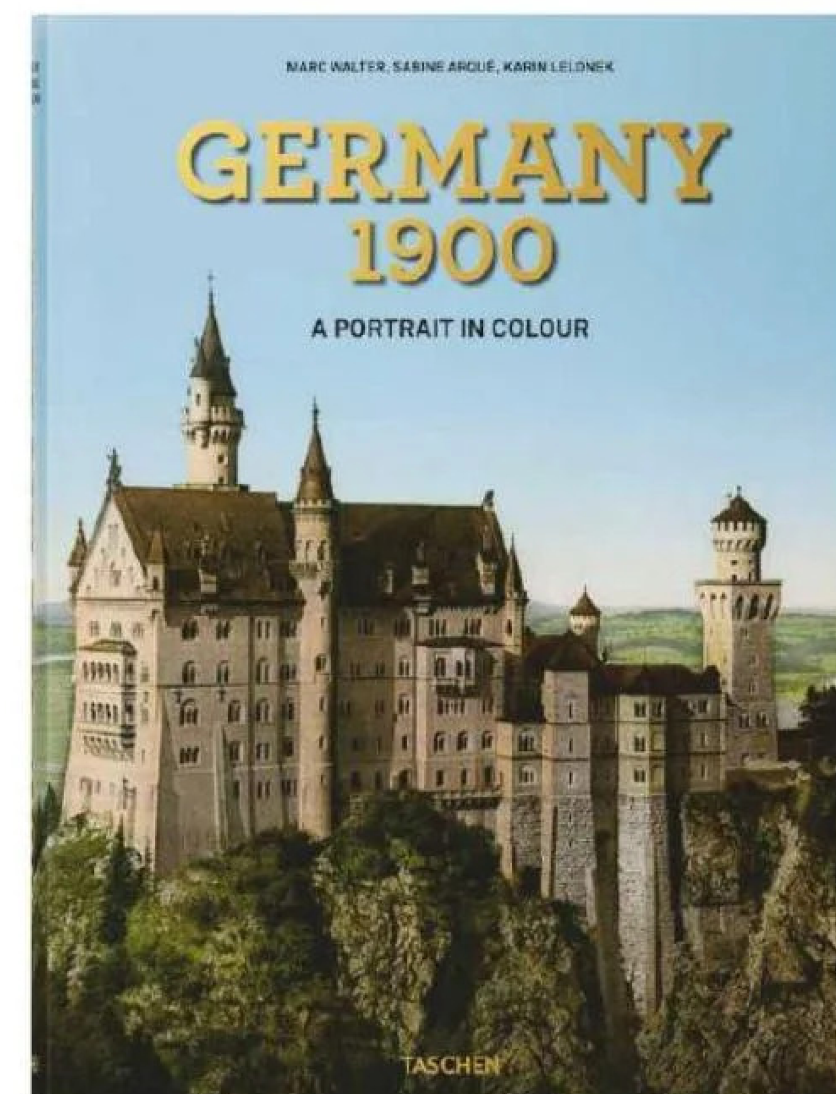
“…more than a century later, these images remain as mesmerizing as they were when first printed.”

hyperallergic.com on *Germany 1900*

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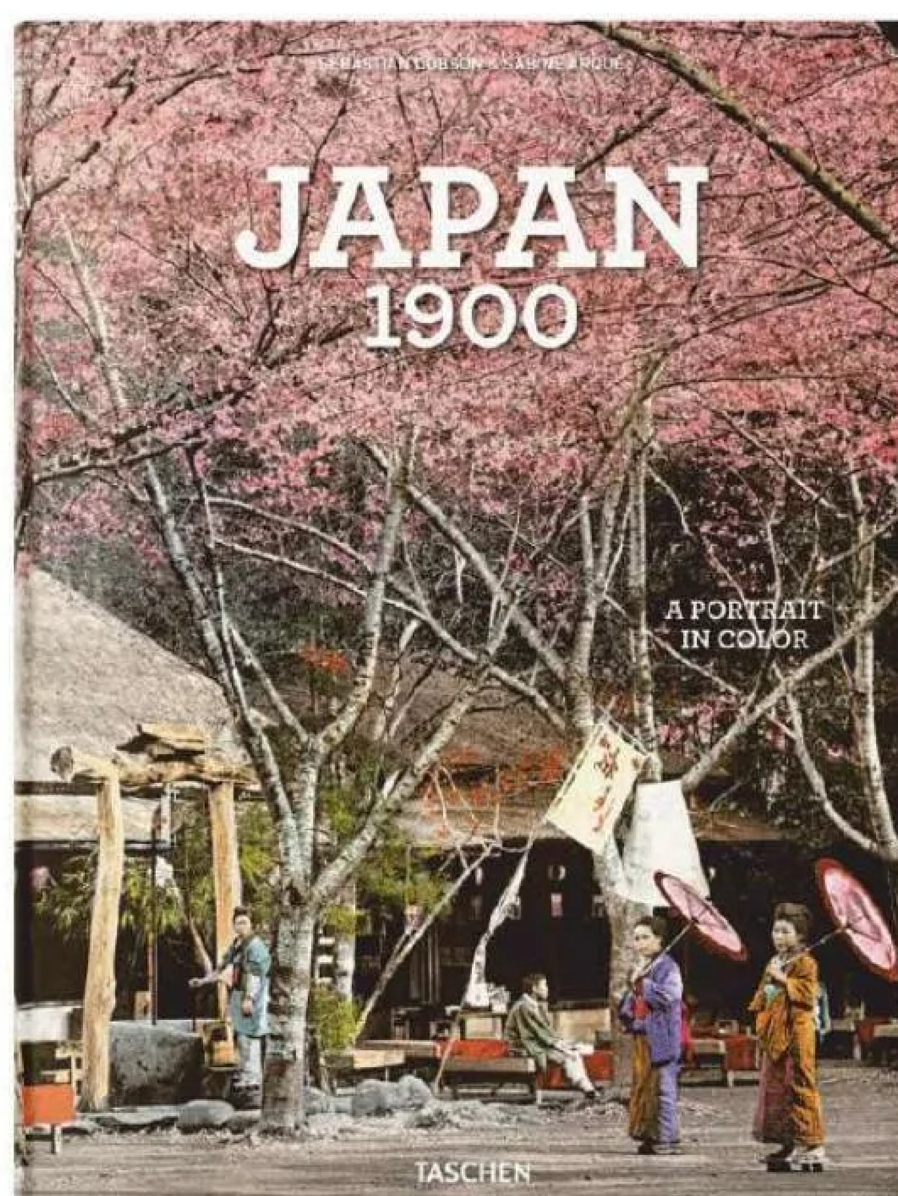
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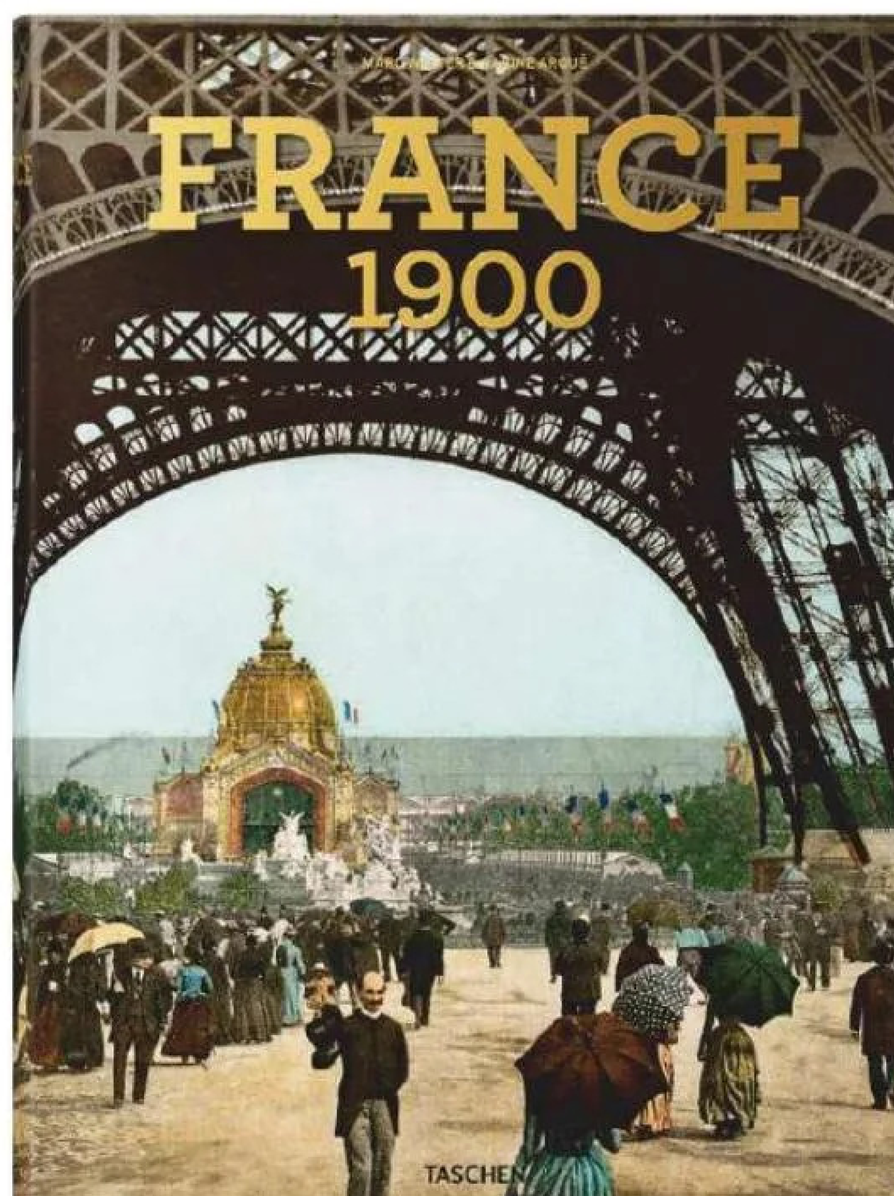
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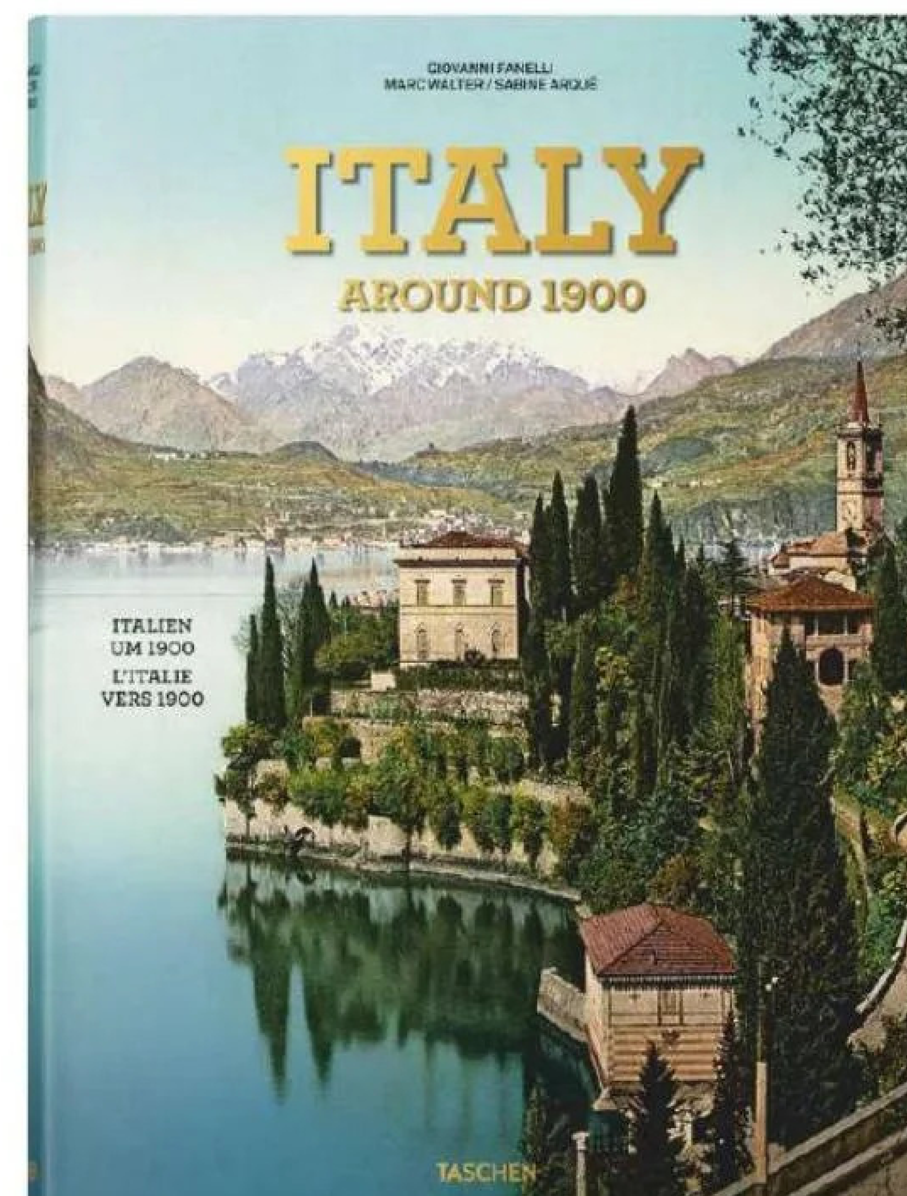
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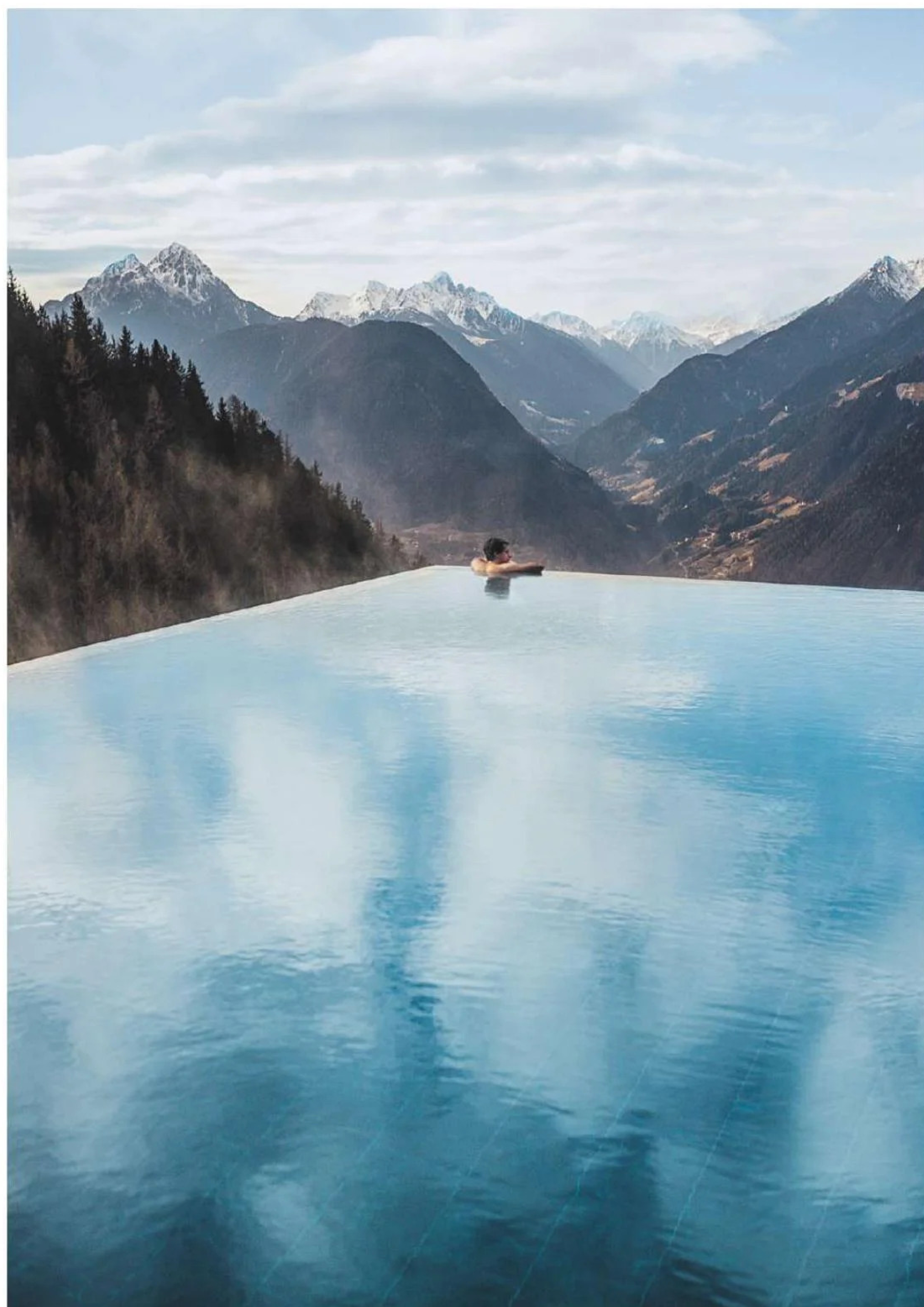






Great Escapes Alps. The Hotel Book
The coolest and hottest hotels in the Alps

Peak Pleasure



THE ALPS ARE Europe's biggest and greatest mountain range. Formed millions of years ago, they became a popular destination for travelers in the late 18th century—first for adventurers and explorers, then for artists and writers, and finally for everyone who wanted to spend summer in the fresh air of this wonderful scenery or take part in winter sports. Angelika Taschen has followed in their footsteps and collected the finest hotels in the Alpine nations of Germany, Austria, Switzerland, France, and Italy.

They include the Kranzbach near Garmisch-Partenkirchen, built for a British aristocrat, Gasthof Hirschen in the Bregenzerwald, where art-loving visitors have been welcomed since 1755, and the Seehof near Salzburg with its emphasis on contemporary art and fine cuisine. The journey goes to Waldhaus Sils in Sils Maria, where many creative guests have found inspiration, to the Schatzalp in Davos, which Thomas Mann immortalized in literature in *The Magic Mountain*, and to picturesque bed and breakfasts with a personal touch such as Brücke49 in Vals and Maison Bergdorf in Interlaken.

High above Chamonix, mountaineers have stayed overnight for more than 140 years at Refuge du Montenvers with its view of the Mer de Glace, the largest glacier in France. In the exclusive Megève, too, which Baroness Noémie de Rothschild put on the tourist map, travelers experience the Alps *à la française* in the chalet hotel L'Alpaga; and a bit of Italian dolce vita is provided by stunning addresses in the South Tyrol such as the Ottmangut in Merano, Villa Arnica in Lana with its nostalgic atmosphere, and Pension Briol near Barbiano, constructed in 1928 in the Bauhaus style and extended in 2021 with the addition of two extremely modern buildings.

This opulent book of photographs presents the Alpine range and accommodation in large-format images, short texts, and useful details on prices and how to get there. Walkers, skiers, gourmets, and lovers of good living will find valuable tips and very special accommodation: former monasteries where guests still find peace and seclusion, a mountain hut at the heart of the Dolomites, and a youth hostel occupying what was once a sanatorium, a rare example of modern architecture in Switzerland that was declared a heritage monument in 2002.

Miramonti Boutique Hotel, Italy.

Opposite:
Cervo Mountain Resort, Switzerland.

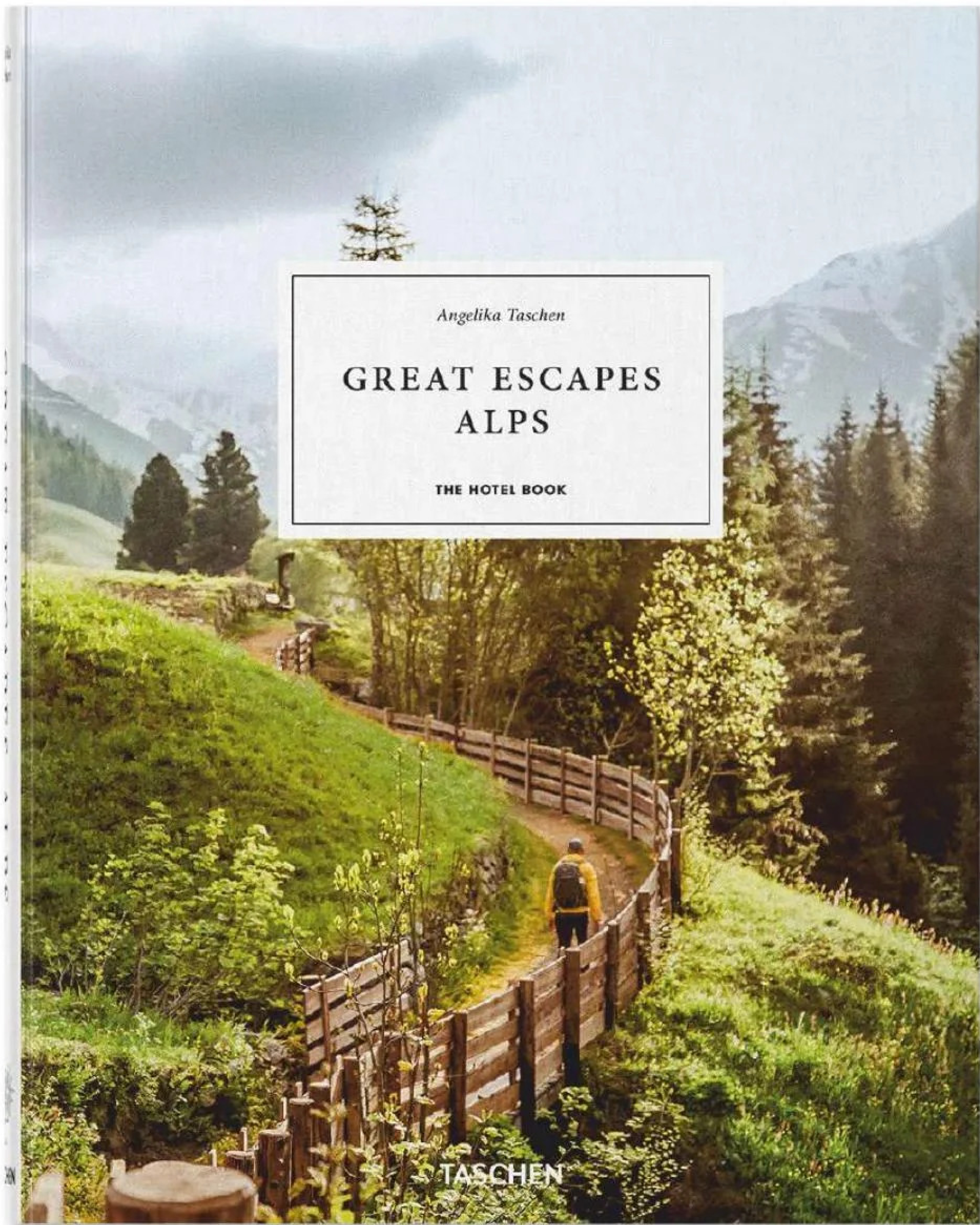




"All places where you can melt away from the problems of the real world."

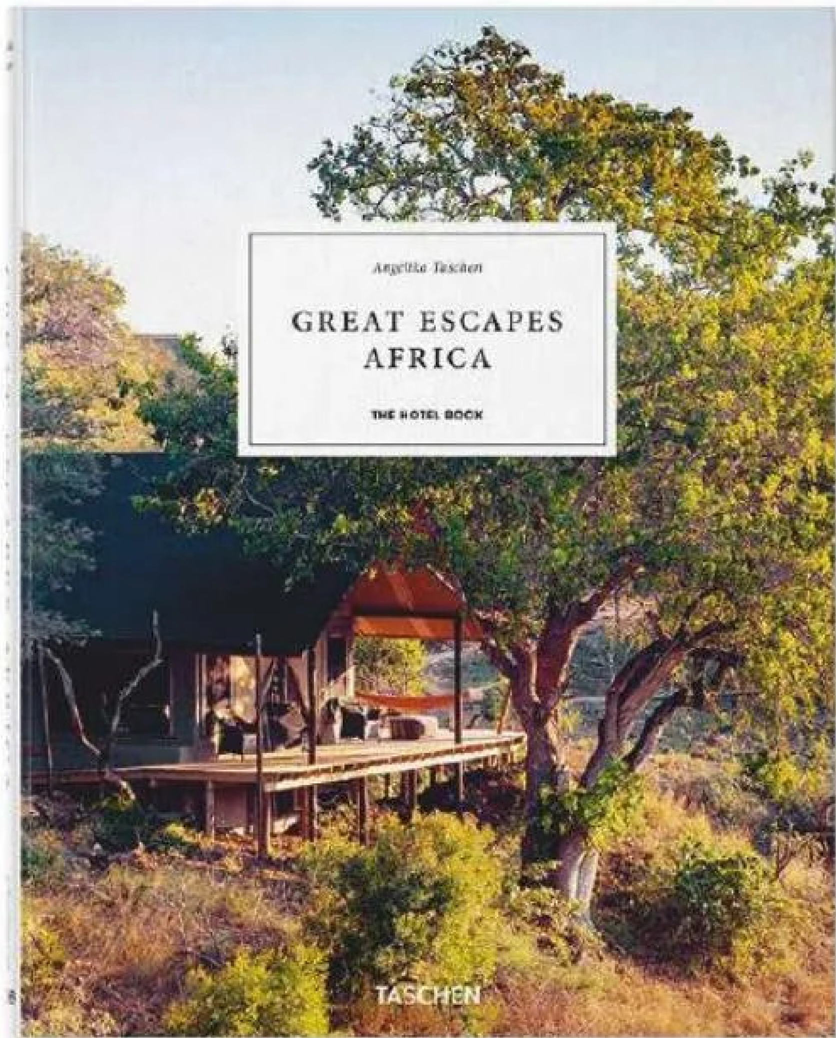
Living North Magazine

Opposite:
Hotel Fex, Switzerland.

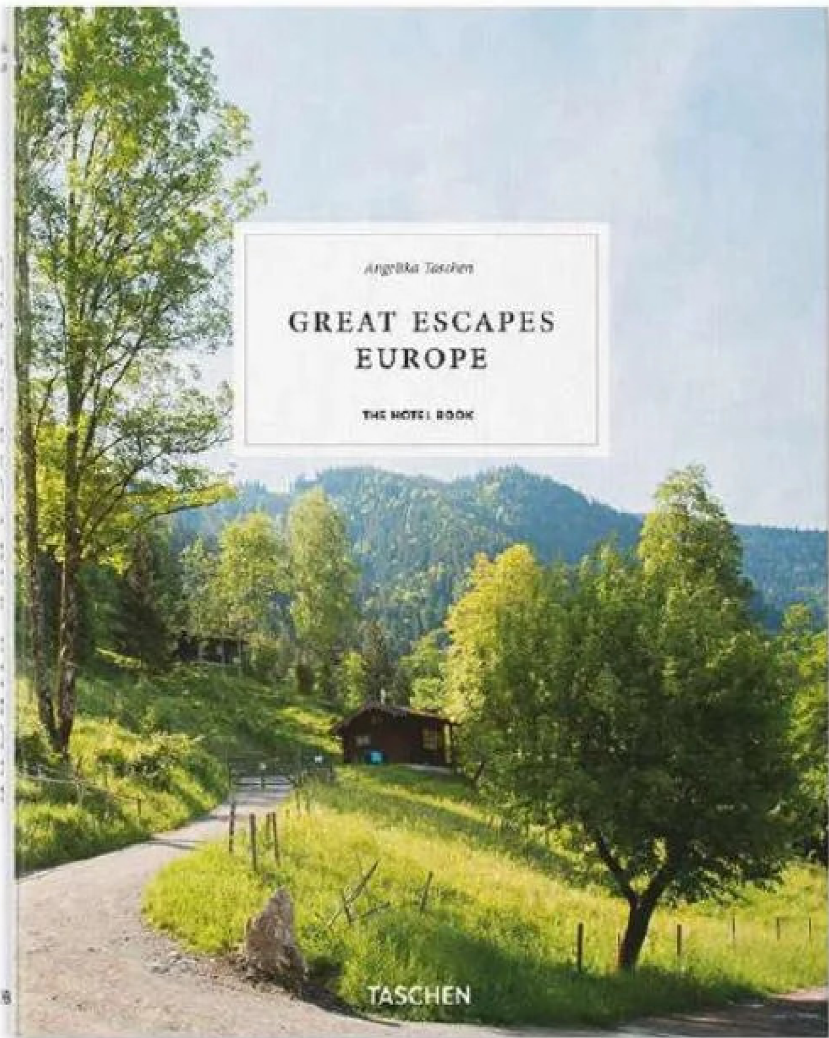


GREAT ESCAPES ALPS. THE HOTEL BOOK
Angelika Taschen
360 pages €/£40/$60

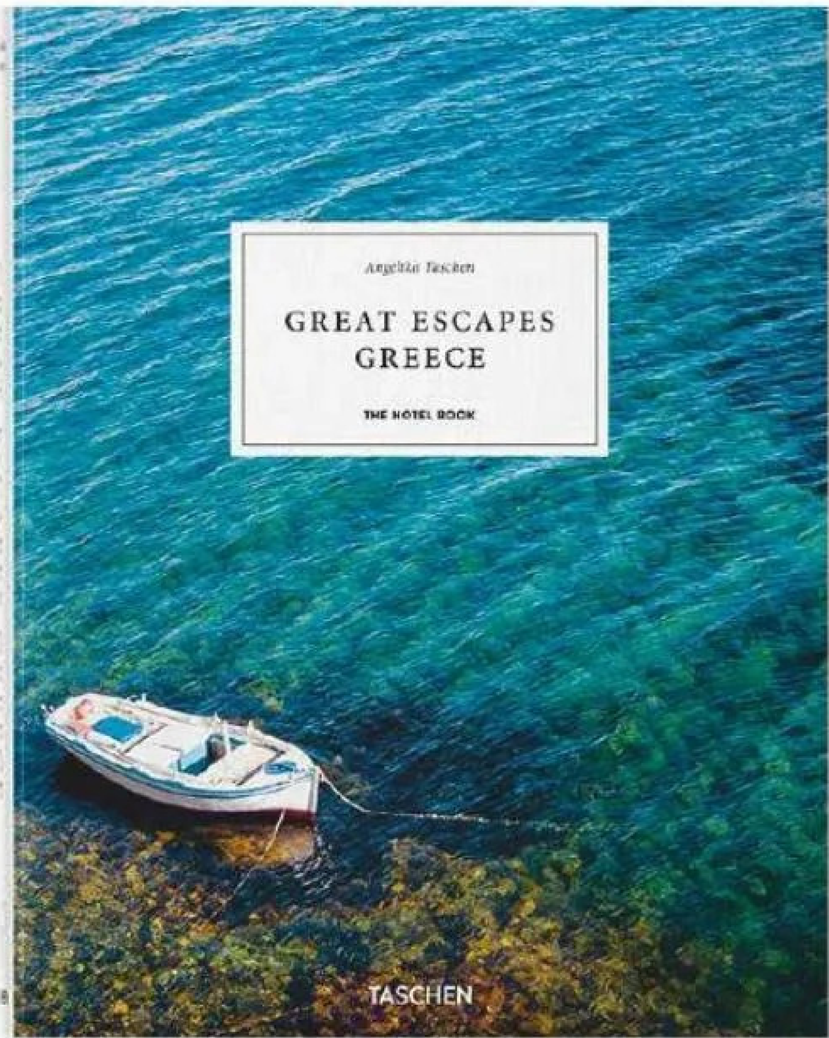
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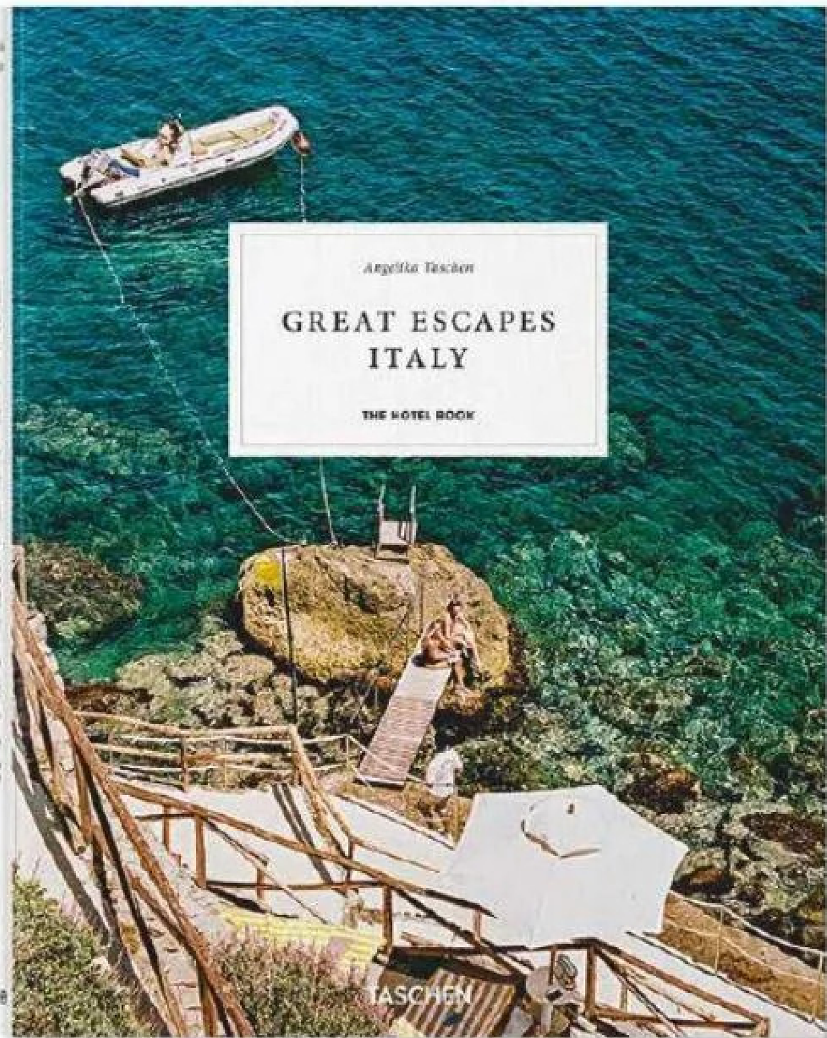
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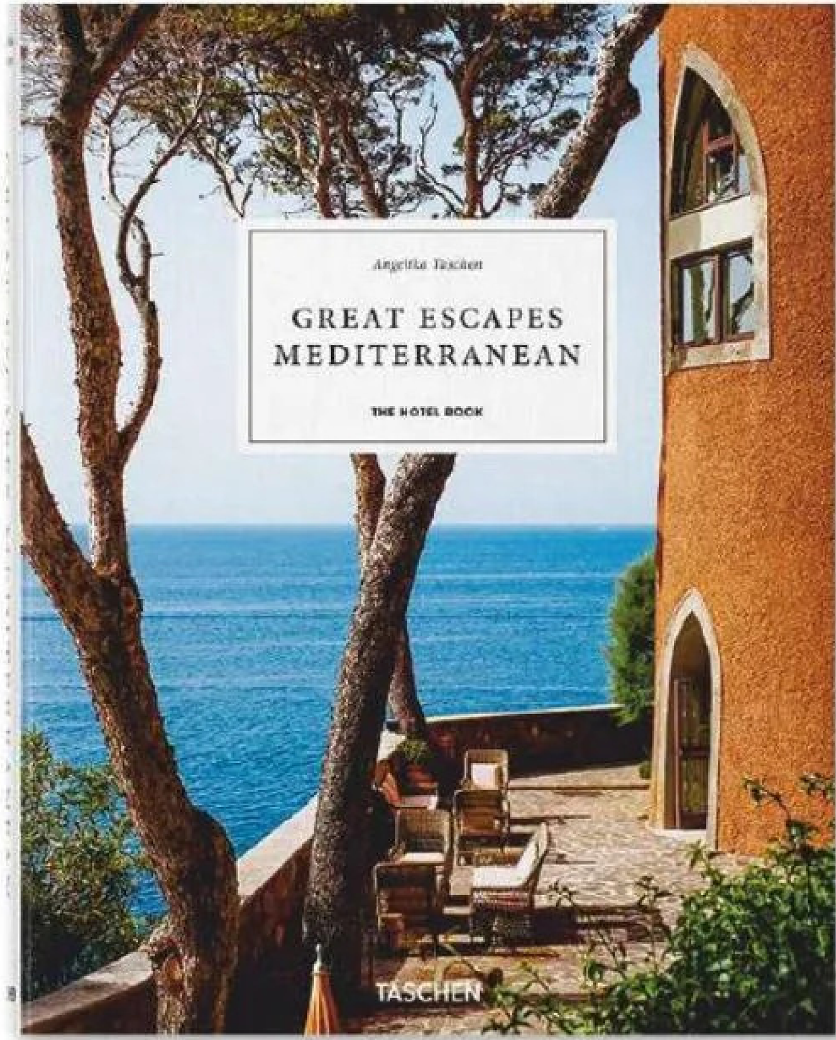
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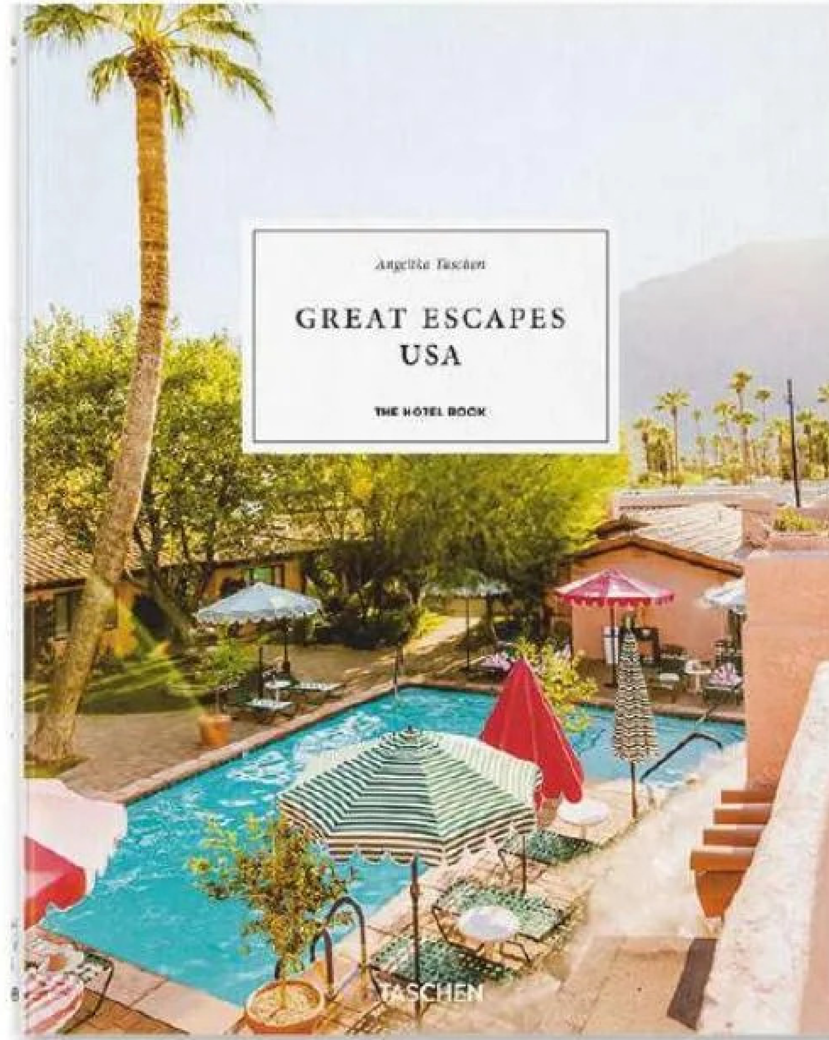
GREECE



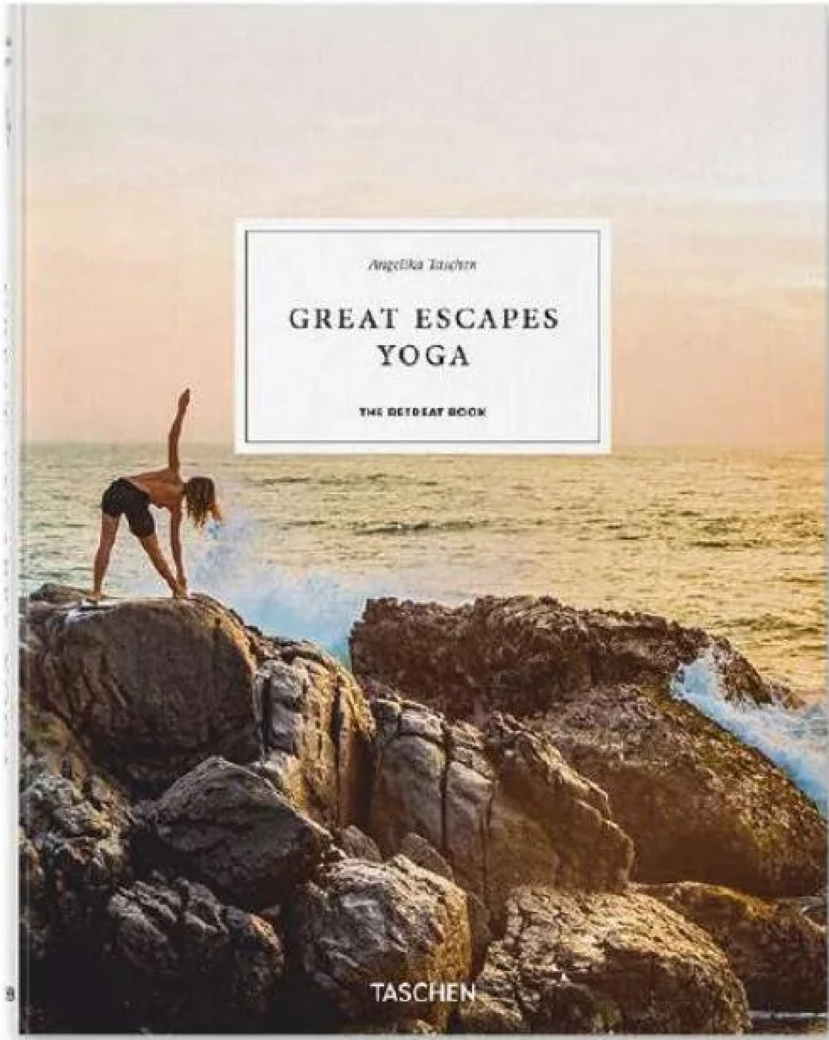
ITALY



MEDITERRANEAN


USA



YOGA

Available soon:
LATIN AMERICA



DAVID DE VLEESCHAUWER *Remote Experiences*
Travel adventures from north to south

Off the Beaten Track





Previous spread:
The Upper Mustang (formerly Kingdom of Lo) is one of the most preserved regions in the world. The former kingdom is culturally and linguistically tied to neighboring Tibet.

Above:
Nesting Gentoo penguins on Goudier Island, Antarctica.

Left:
Because of the harsh climate and a short wet season, many Mongolians lead pastoral and nomadic lives centred around animal husbandry. Fermented mare's milk, *airag*, is Mongolia's national drink.

Opposite, top:
A wild exploration of one of the last *terra incognita*, Papua New Guinea, into the big unknown. On the beaches and the tropical mangroves near the town of Tufi, the Karafe tribe dwell in simple huts. All festivities are celebrated with so-called *sing sing* events on the beach, involving the beating of drums and hypnotic chanting. Karafe women wear shell necklaces and hibiscus flowers in their hair, while men don headdresses made of bird-of-paradise feathers.

Opposite, bottom:
Floating through the reedy labyrinth on a slim mokoro, the traditional canoe of the Okavango delta.







Opposite:
Gaucho master Jakob von Plessen gazes out over the mesmerizing Pass of Tears, a mountain ride where the rider can sit back and let the horses, experts in balancing on mountaintops, do their thing.

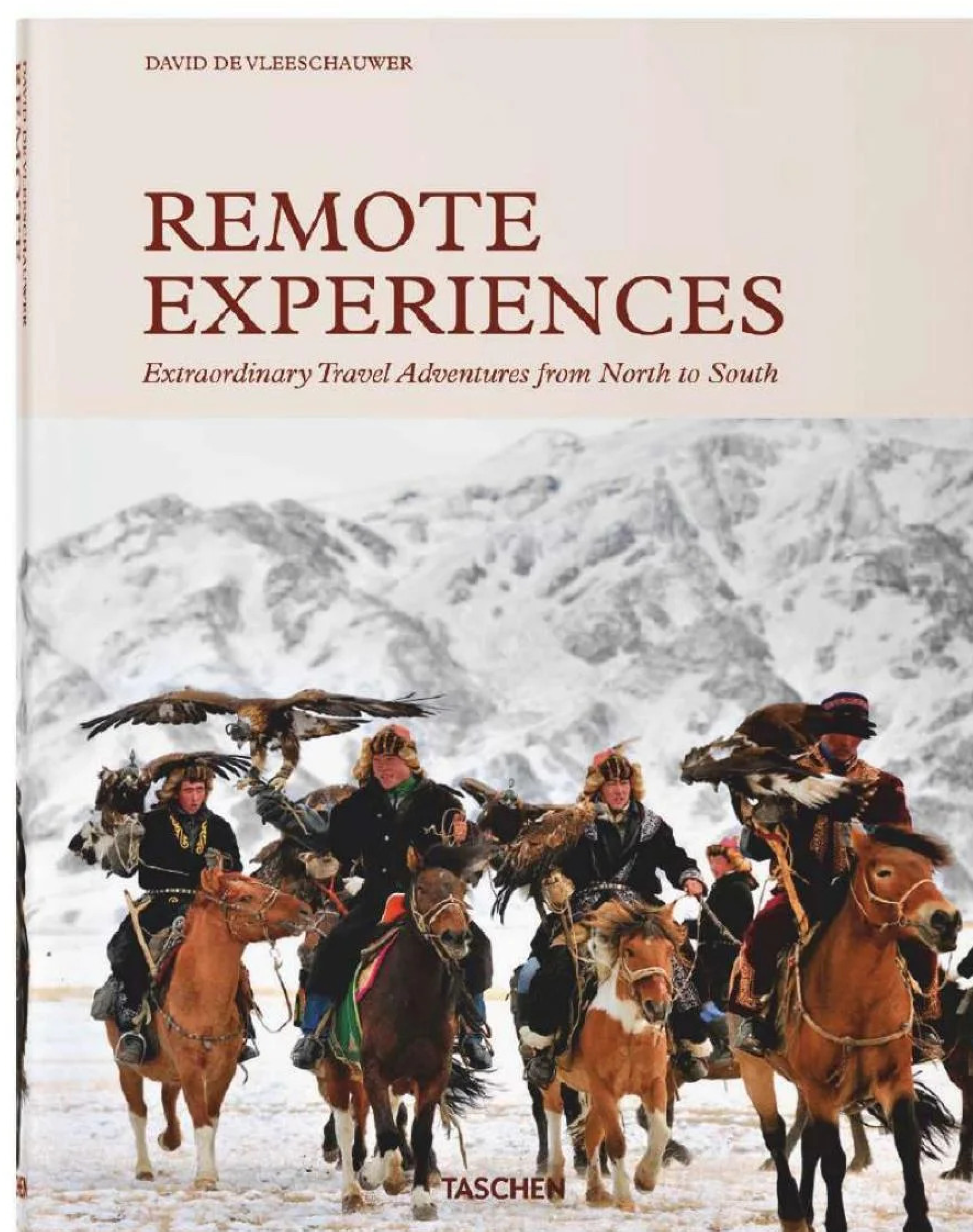
Exploring the vast Kalahari during sunset is one of the most epic moments on a slow game drive with legendary Africa connoisseur Ralph Bousfield.



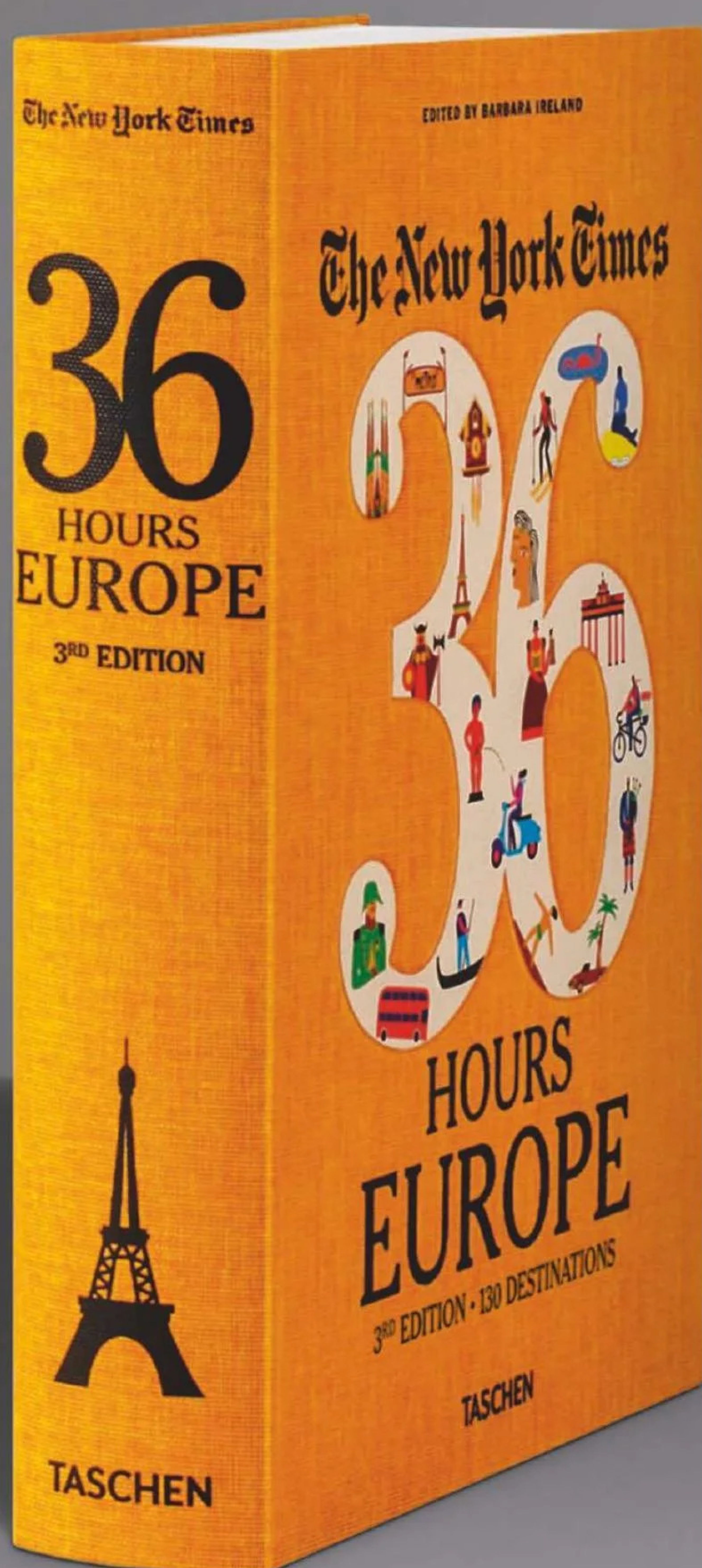
REMOTE EXPERIENCES is the visual account of the extraordinary journeys of photographer David De Vleeschauwer through the world's most uncharted territories. In pursuit of the best of travel, he has been passionately exploring the world for more than two decades. Focused on 12 destinations, it wanders from north to south, with the ease of well-seasoned explorers. Its photographic reportage brings to life an eclectic collection of memories. He ventures to paradise-like, off-the-radar forgotten kingdoms with ancient Buddhist outposts in the foothills of the Himalayas, traces the footsteps of pilgrims and sheepherders in Italy. From the plains of Botswana to the outer realms of Antarctica aboard a superyacht icebreaker, this unique guide outlines its own geography of the world. Landscapes, characters, even vessels become the serendipitous heroes of their wondrous adventures. His shared experience depicts a world where the foreign becomes familiar, the isolated accessible. In our digital, overly consumptive age people want a true sense of place, which might be rugged, refined, or rural.

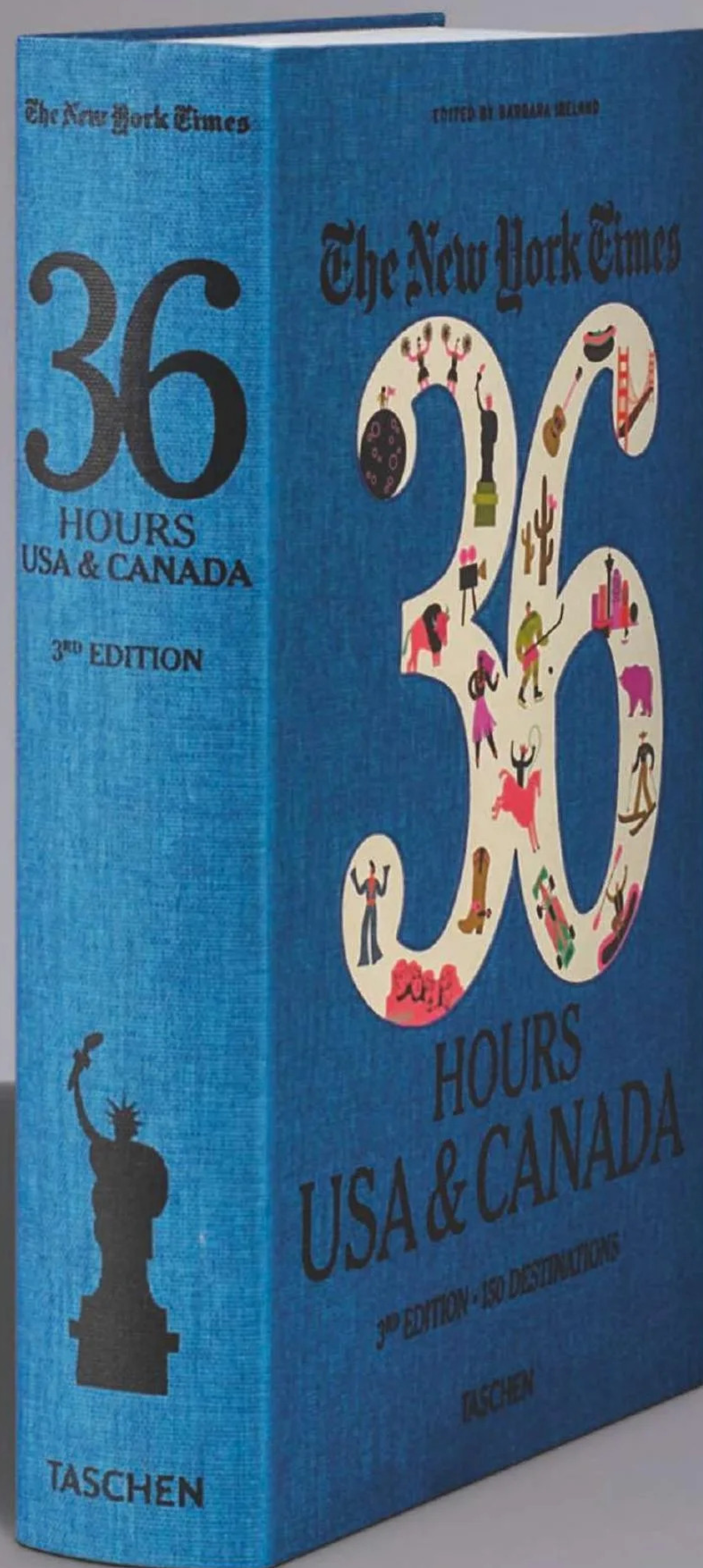
Complete with travel accounts and detailed descriptions, *Remote Experiences* takes its readers on an unforgettable voyage to those overseen or sometimes forgotten spaces "where time stands still," encouraging us to do just that—until we take to the road again...

DAVID DE VLEESCHAUWER.
REMOTE EXPERIENCES
424 pages €/£ 40/$ 60



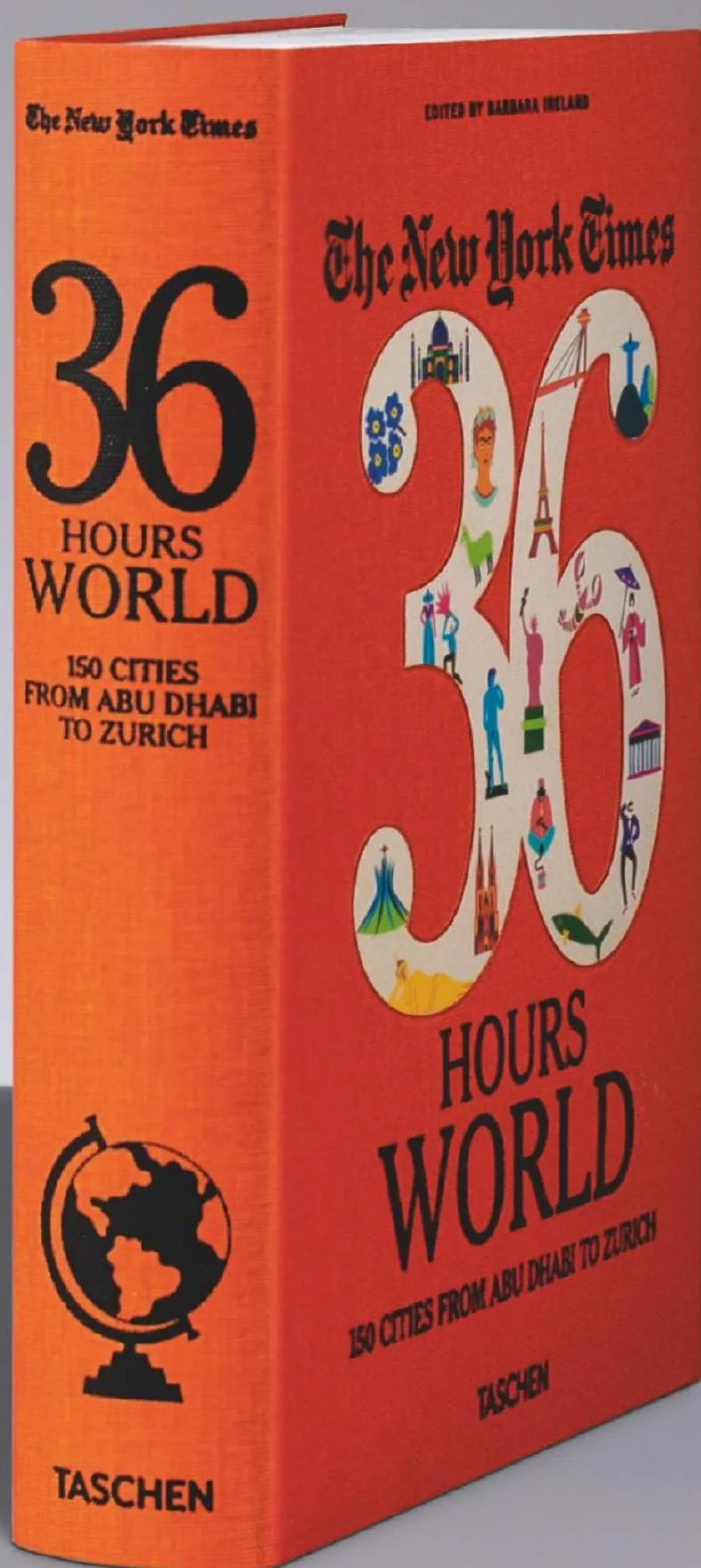
The New York Times @TASCHEN

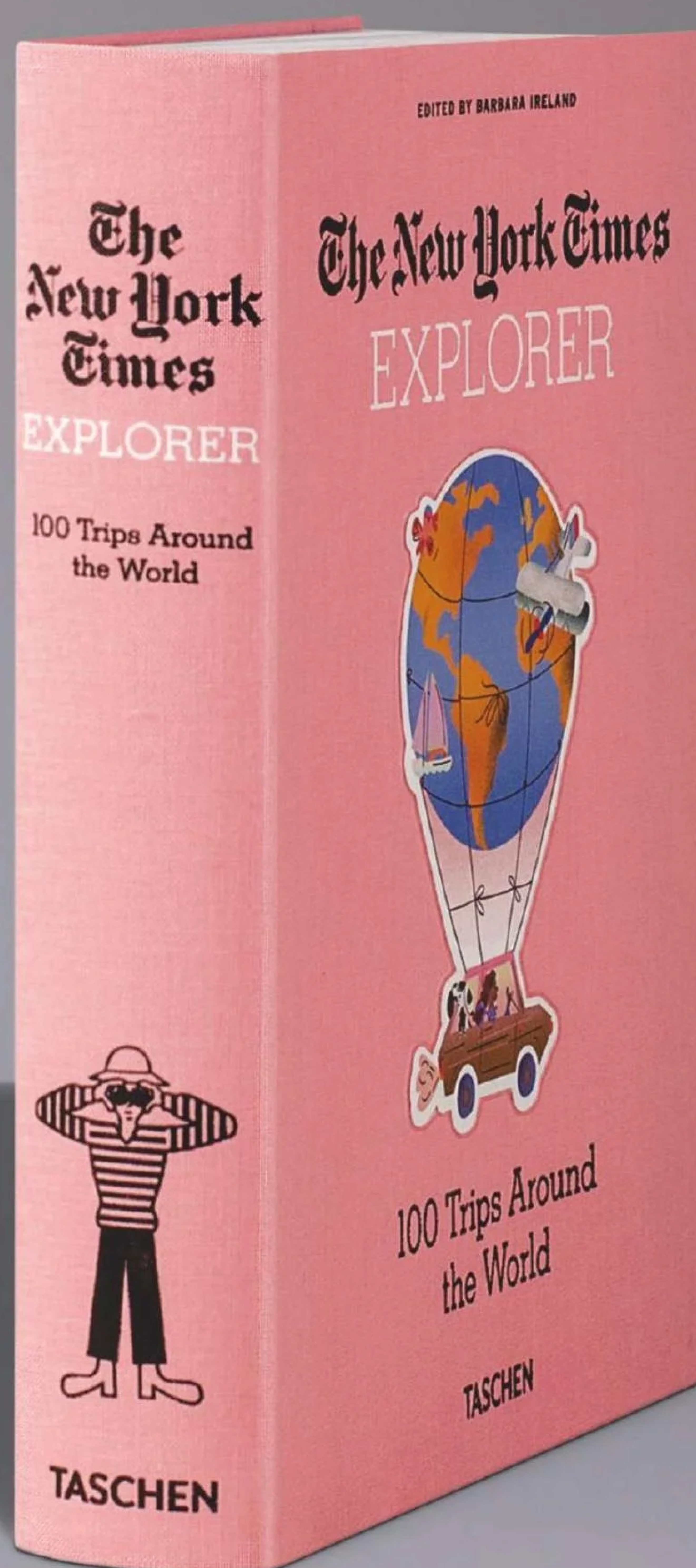




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BRUCE WEBER *The Golden Retriever Photographic Society*
Bruce Weber's photographs of the dogs always by his side

Friends for Life



THE PHOTOGRAPHER AND FILMMAKER Bruce Weber is associated with a wide array of imagery: humanist portraits of artists, actors, and athletes; fashion spreads charged with emotion, irreverence, and nostalgia; lyrical tributes to eroticism and an arcadian vision of the American landscape. All these things—and golden retrievers, too. Since the very beginning, Weber has been accompanied on his travels by a pack of these benevolent canines, who have populated his photographs for fashion campaigns, prominent magazines, and the pages of his personal scrapbooks in equal measure. *The Golden Retriever Photographic Society* is Weber's first career-spanning collection of these photographs, one he describes as his most personal. In the introduction to the monograph, Weber remarks, "People sometimes say to me, 'In my next life, I want to come back as one of your dogs.'" Paging through this volume, we understand the sentiment. For five decades, these golden retrievers have been foils for Weber's imagination, storybook characters in the expansive life he has created with wife, Nan Bush. This book celebrates the human–animal bond, illuminating how connection to one's pets can fuel creativity, provide companionship, and foster an abundance of joy.

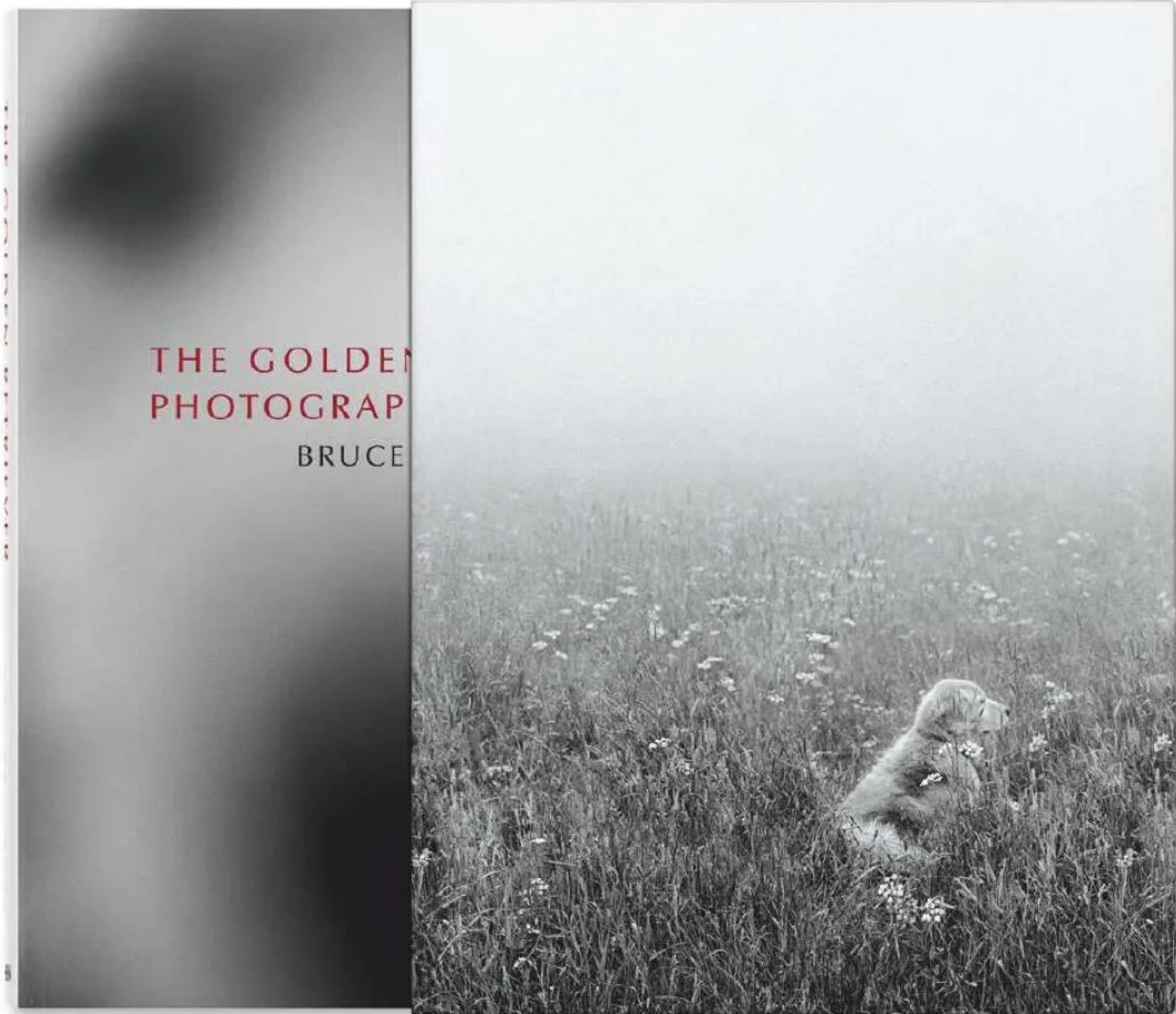


"Bruce Weber invites us on an intimate personal journey with his beloved Golden Retrievers in this tender TASCHEN tome."

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**BRUCE WEBER.
THE GOLDEN RETRIEVER
PHOTOGRAPHIC SOCIETY**
Bruce Weber, Jane Goodall
520 pages €/£ 125/$ 175



Opposite:
Golden Beach,
Florida, 2001.

Above:
Patrick Swayze with
his dogs, Hollywood,
California, 1985.



Hugo Eric Louis van Lawick and Jane Goodall with Solo, the African wild dog, Tanzania, c. 1973. Photograph by Hugo van Lawick.

Opposite:
True and Tai, Montauk, New York, 2003.

Jane Goodall and Bruce Weber in conversation

Jane, it's so good to see you.
Good to see you, too. I wish we were face-to-face, but Zoom is a lot better than nothing.

You're going to hear some sound of my dogs barking as background music. My oldest pup, Dream, is here. He just turned 13—you'll hear him panting I'm sure. Every day we still have him is a gift, you know.
Well, that's very good. Our dog is a 15-year-old Whippet. He's more like a cat than a dog—I love him.

I wanted to ask you about your dog Rusty, who you wrote about in your book In the Shadow of Man. *People don't often associate you with dogs. What was it like growing up with Rusty as a child?*
Well, we started off with a white Bull Terrier, but mum had to give her up because she chased the postmen. Mum couldn't afford to go on replacing their gray flannel trousers, so that terrier ended up as the mascot of my father's regiment and had a wonderful life. Then we went to France—no dogs there. When the war broke out, we came to this house where I am now and had a number of cats. I saved up and got a Cocker Spaniel puppy, but he escaped and was run over—I'd only had him for three weeks. Then I started taking a beautiful Collie named Budley out for walks for a sweet shop lady who lived nearby. He was very handsome but rather stupid. I tried unsuccessfully to teach him simple things like, "Give me a paw." After a couple days, a little black mutt took to following us on those walks. One day, when I asked Buds for the twentieth time for his paw, that little black pup put his paw in my hand instead. That was Rusty, and from that moment on, he became like my shadow. Rusty lived in the hotel around the corner, and as soon as they let him out in the morning at six o'clock, he'd run straight over to my house, bark at the door, come up to my room and jump onto the bed. He would go home to eat but be with me for the rest of the day. I taught him how to be well behaved. Rusty was unbelievably intelligent, more so than any other dog I've known.

Jane, I had the amazing experience recently of watching your film about Solo, the African wild dog you met while living on the Serengeti. It is such a beautiful and traumatic story—how the one dog named Angel kept losing her puppies to the alpha female of the pack, named Havoc, who stole and killed them one by one. And how Solo, her one surviving puppy, struggled to survive. I can't imagine witnessing that in person. How did you have the willpower not to interfere?
Well, we did in the end, because the pack, including her mother, left her behind. So of course we picked her up. I mean, we couldn't leave her out in the middle out of the Serengeti, could we?

Still, it was incredible how you and Hugo [Jane's husband] found the determination to watch this saga as it unfolded.
Well, in fact, we took Solo in, but we never tried to make her a pet. My son Grub was about five at that time, and we would take her for walks. Solo was very weak to start with and her foot was injured, so she never would have been strong enough to keep up with her pack when they moved on. But eventually we didn't know what to

do. We couldn't keep her, because it wouldn't have been fair. So we found another bitch who had been turned out of the same pack, and she had pups that were about same age as Solo. We had a cage with a drawstring door, so we put Solo inside and took her to see if this other pack would accept her. It was a really traumatic moment opening that door, because wild dogs will kill each other. But amazingly, the mother accepted little Solo as one of her own. It was extraordinary.

Do you think of your life among the chimpanzees as a magical time?
I absolutely do. When I was working on the last film, called *Jane*, looking through the miles and miles of footage took me right back into the world of chimpanzees, remembering their individuality and the stories around each of them. I learned so much during that magical time, and I only left when I realized that chimpanzees were vanishing across Africa to be horribly abused in medical research. I was planning to go back to Gombe and continue with my studies and my students, but I became an activist instead and have been on the road ever since.

As you know, Nan and I have eight dogs. Can you believe that sometimes people will ask, "How do you tell the difference between them?"
Oh, how ridiculous!

I know them so well, I can recognize them by their barks alone! But I guess that connection depends on the person. I photographed the great explorer Sir Wilfred Thesiger once and asked him if he nicknamed the camel he rode across the Sahara. He thought that was the funniest thing that he'd ever heard. But I love that you had names for the chimpanzees you were studying.



Of course I did! I named my tortoise when I was a child, guinea pigs... and when we got to Gombe, Hugo wanted to photograph insects, and so I gave them names, too, and to the different spiders in our camp. When I arrived at Cambridge University to do my Ph.D., they told me I shouldn't have named the chimps, that numbers were more scientific. They said I shouldn't talk about their personalities or emotions, that those qualities were unique to humans. I was shocked by this, of course, and while I didn't argue with the professors, I just went on giving the chimps names. When my supervisor, who was one of the top three ecologists in Europe at the time, visited us in Gombe, he wrote afterwards, "In two weeks, I learned more about animal behavior than all the rest of my life." Eventually the science changed—there has been an explosion of studies concerning the intellect, intelligence, emotions, and personality of animals.

Has being with animals in a difficult time ever brought you comfort?
I deliberately never tried to create that sort of relationship with the chimps. I mostly wanted them not to fear me so I could study how they behaved. For the first four months, they would run away whenever I was close by. I wanted to just sit and observe, but of course that didn't always work. Eventually they would just glance at me and carry on with their grooming. Some of the young ones would come up and pull my clothes and hair and things like that.

I know you had to get creative to earn that trust. There's a great photograph of you with bananas inside your shirt.
Yes, for Fifi! The big males would take all the bananas, so I had to hide some for her. She learned very quickly if I said her name and walked away, I'd sneak her one.

You're not easily frightened, are you, Jane?
Even once the chimps got used to me, two of them would do these charging displays, and sometimes they would hit and grab me, as part of it. Afterwards, I'd find my knees were shaking. But in the moment, I was so focused on what was happening, I didn't notice. They didn't ever mean to hurt me; they were just proving their dominance. That makes me think about you and your dogs. How do you train them?

Nan is here listening to this interview, and we're both laughing—our dogs only listen to Heather, their trainer, or Cece, the woman who helps us care for them. Cece speaks to them in Portuguese, so they don't listen to a thing that Nan or I say. I would not be a very good primatologist—I'd spoil the chimpanzees and let them get away with everything. My dogs do behave, however, when I'm taking photographs.
Really?

They do, actually. I relate to what you said earlier about making the film Jane. *Working on this book has been a very moving experience, looking back over 50-some years of photographing dogs and thinking about what that's meant to my life. I was at a dog show for the Newfoundland breed once and saw a woman dressed very modestly, sitting quietly with her dog. She suddenly hugged him tightly. I didn't want to miss the moment, so I quickly snapped a couple frames without asking first. I'll never forget the expression on her face—I could see maybe there was some trouble in her life, and caring for this dog gave her a lot of purpose.*
Well, dogs have helped so many people during this pandemic and lockdown. I'm always struck by the bond that seeing eye dogs have with their trainers who raise them as puppies and then give them to

someone who needs them. I could never do that! But some of them, who retire after 15 years or so, they go nearly crazy when they are reunited with those original trainers. The dogs remember them after all that time. I remember after the Boston Marathon bombing, there was a story about a young woman who had just gotten married who lost both of her legs. She became deeply depressed, then decided to get a dog. This dog did everything for her, would pick up the soap if she dropped it in the shower, that kind of thing. She ended up getting two prosthetics and now is running marathons again. That relationship with her dog completely changed her life, saved her really.

As we're talking, I find myself wishing that we could have this conversation while taking a walk in New York City, just like the first time we met. I remember you petting every dog we saw and running into the African gentleman who had been your driver years ago. Your work has encouraged so many people to make the world a better place. That must feel good, doesn't it?
Well, yes. It's also a responsibility. I can't stop. I think one of the most extraordinary things that happened to me recently was in South Africa. I was there trying to raise money, giving a talk to a branch of the Oppenheimer family, who are involved in the diamond trade. When I arrived, the hostess said, "I heard you love dogs. We've got two Basenji [a barkless African breed], one male and one female." She warned me that they weren't people dogs—not aggressive, just more happy in their own world—and that the female might let me pet her, but the male wouldn't. So I started giving my talk behind a podium on a small raised platform. Everyone was sitting on sofas in front of me; it was all very elegant. And as I often do with these talks, I started thinking about Rusty and was about to tell a story about him. All of a sudden, the male dog appears out of nowhere behind me, climbs up on the tiny platform where I'm standing and looks out over the people. Then he just lies down beside me. The owner started to call the dog away, and I said, "No, just leave him," and kept talking. The moment I stopped talking about Rusty, the dog got up and walked away. Afterwards, the owner said they had never been more gobsmacked in their lives. I said, "Well, I have that kind of bond with animals." It's something others have remarked on before, how even nervous or fearful animals seem comfortable with me. People assume my favorite animal is the chimp. But they're much too like people, nice ones and nasty ones alike. Dogs are my favorite animal, absolutely.

I'm thinking about what prompted you to leave Gombe. How can we as citizens of the world influence the use of animals in medical research, which can be so horrific?
Well, scientists are thankfully developing many alternatives to the use of live animals. But in a pandemic like this, you just have to use these poor long-tailed macaques, and many animal lovers are really upset. And yet there's a big outcry in the medical community that they can't get enough monkeys. Test animals aren't treated well; they're kept in tiny cages. It's just tragic. There are thankfully many alternatives to using any live animals in other kinds of experiments. In the European Union, for example, cosmetic and product testing on animals is prohibited.

In your first book, you highlight how reassuring the simple gesture of shaking hands can be, how you feel the humanity and kindness of someone that way. During this pandemic, even if we see an old friend on the street, we're supposed to avoid them. It's quite sad.
Yes, now we have to make that connection through their dog. If somebody has one, we're allowed to pet it.

That's a good solution. Is there a dog where you're living now?
I haven't been able to have a dog of my own like Rusty since I began my life of travel. It's just not fair to them. There's a house dog where I'm living now—sometimes there's as many as three here, all rescues. When I do come home, there's a bond between us, and I always hate leaving. When one of these dogs was a pup, I was getting ready to go on a tour and came downstairs to discover the contents of my half-packed suitcase all over the place. He had dug all of the clothes out, and it nearly broke my heart. This can be the trouble with some of these bonds. My uncle had a Fox Terrier. He went off to war, and when he returned—I think the dog must have been 18 by that point, they live so long—the little pup got too excited, had a heart attack, and died. He'd waited for my uncle all that time!

That's both sad and extraordinary. Nan and I were close with Mark Shand, who was the head of the Elephant Family charity. He wrote a wonderful book Travels with my Elephant.
Oh, yes, I never met him but read his book.

He was such fun guy, a bit of a troublemaker. He lived an explorer's life and loved animals. So I had always dreamed about photographing my dog True riding an elephant. I don't know why; I just had the image in my head. So I had Mark on a job I was doing, which also featured an elephant named Tai, whose trainer I knew very well and trusted. We went out to Montauk on the cliffs, and Mark climbed on Tai and held True for a while. Then when he was sure they were both relaxed, he slid off and I took the picture. Mark had that same quality you do, Jane: animals just immediately relaxed and trusted him.
It's a gift, you know, it really is a gift.

"Looking back on these days of golden freedom, I feel nothing but gratitude for the adventures, heartbreaks and moments of kindness we've experienced with our dogs. This book is meant to celebrate them all, the founding members of the Golden Retriever Photographic Society."

Bruce Weber

Opposite:
Bruce Weber and a friend signing a book at the TASCHEN Store in Miami during Art Basel, Miami Beach, 2021.





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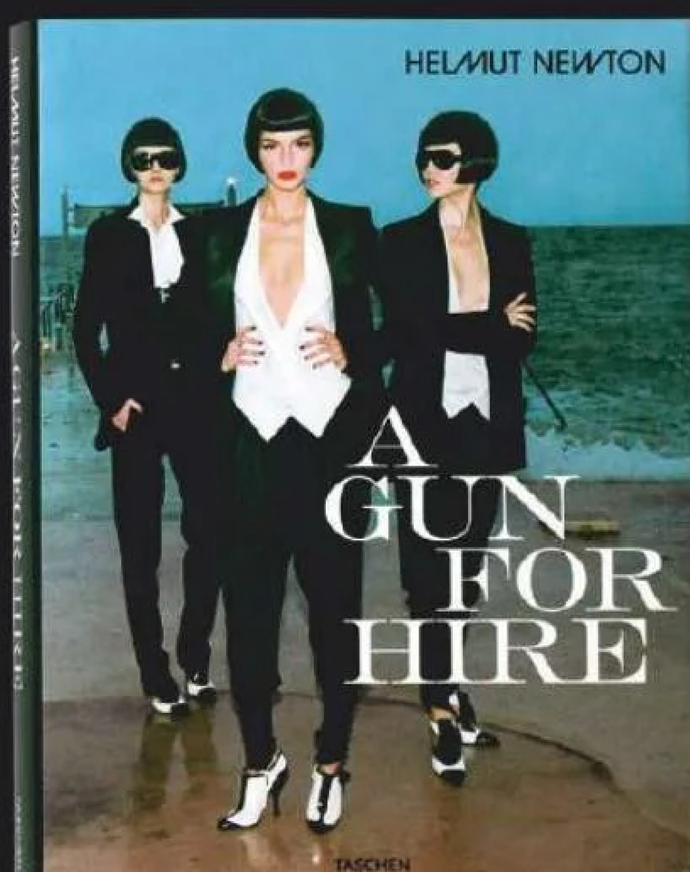
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Helmut Newton with models Myka, Nina, and Annie, Monte Carlo, August 1997. Photo: Alice Springs.

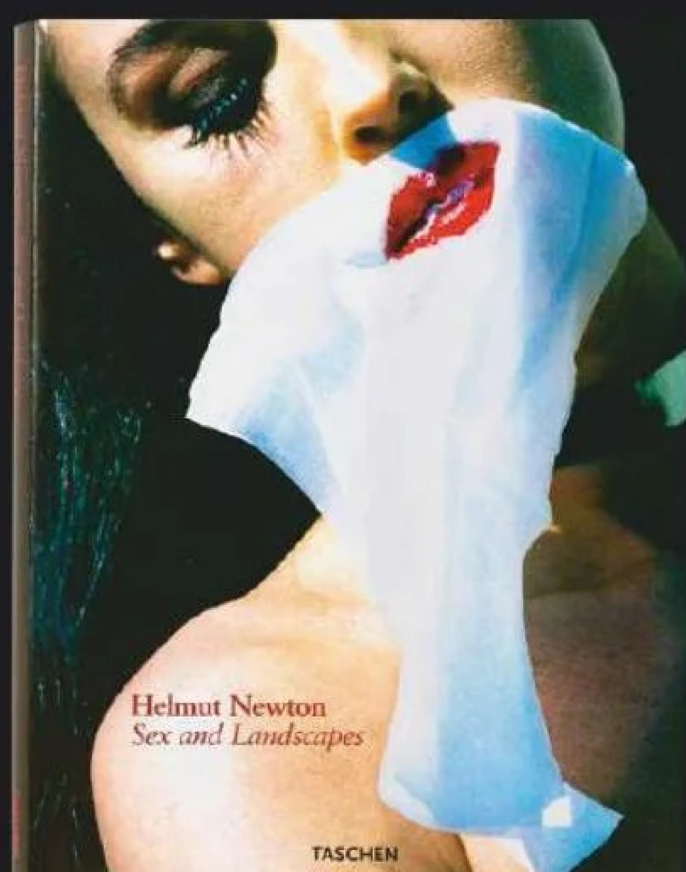
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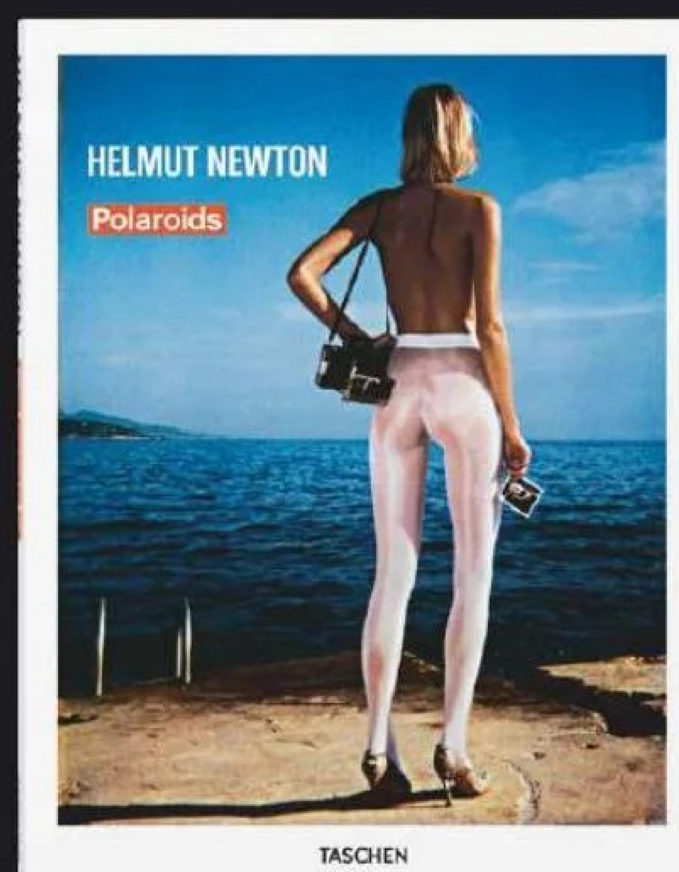
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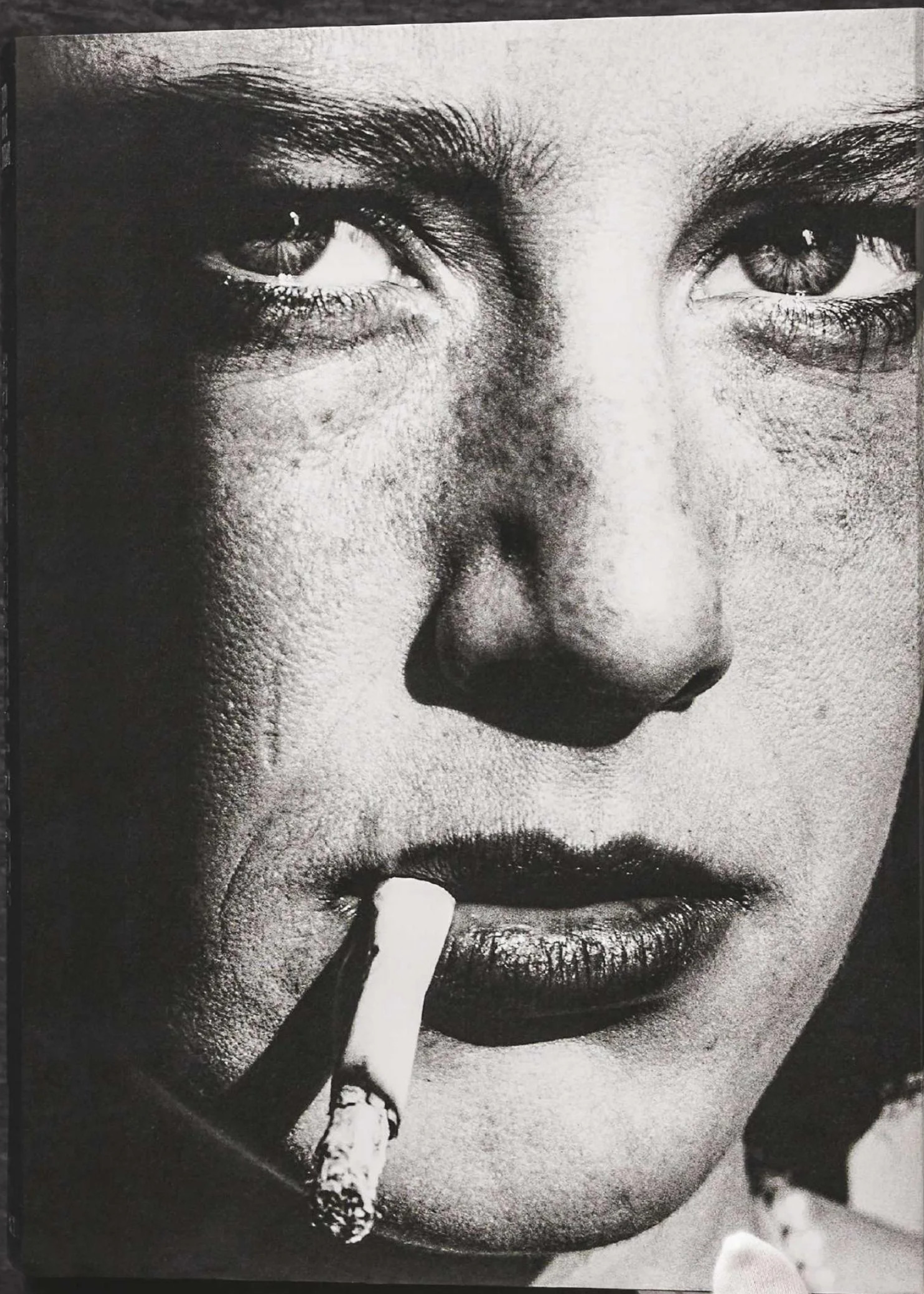


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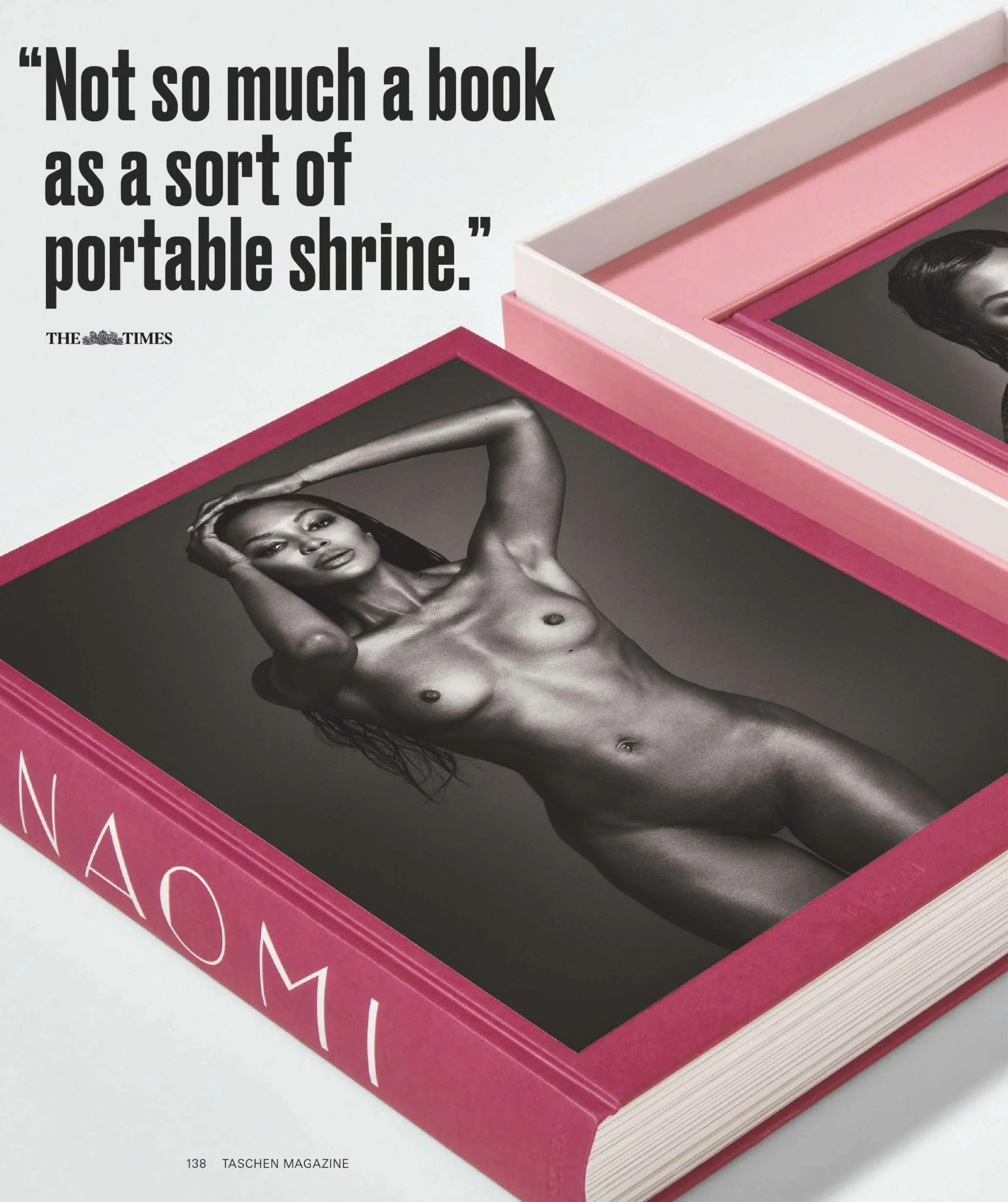

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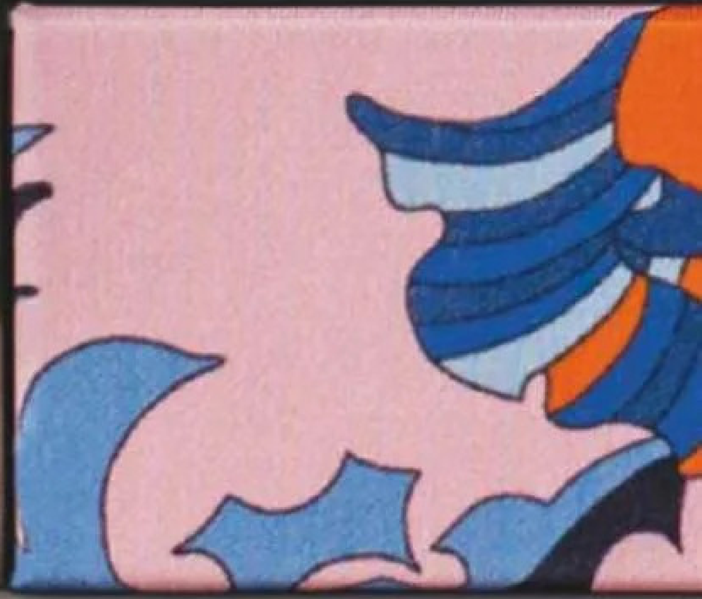













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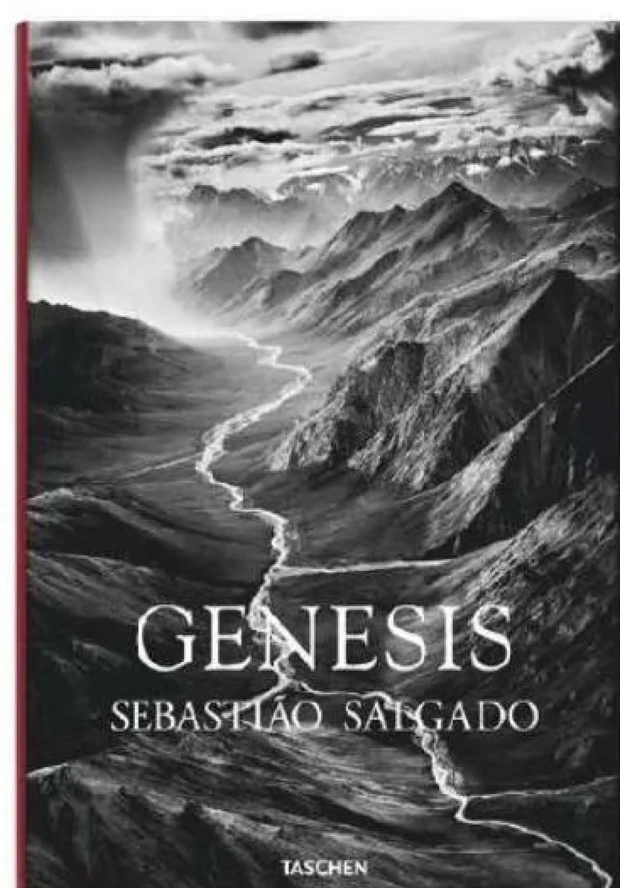
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Sebastião Salgado
on one of his journeys
photographing his latest
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Photo: © Felipe Reichert



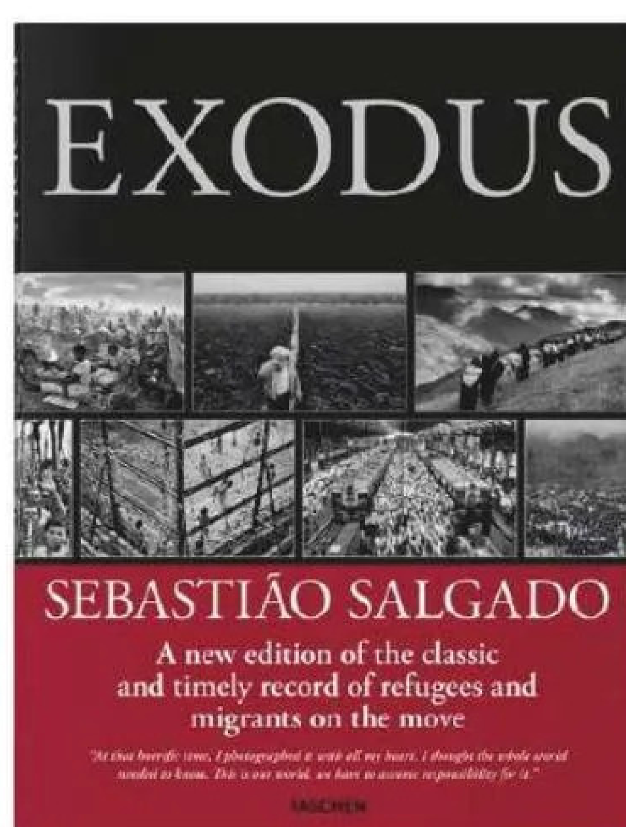
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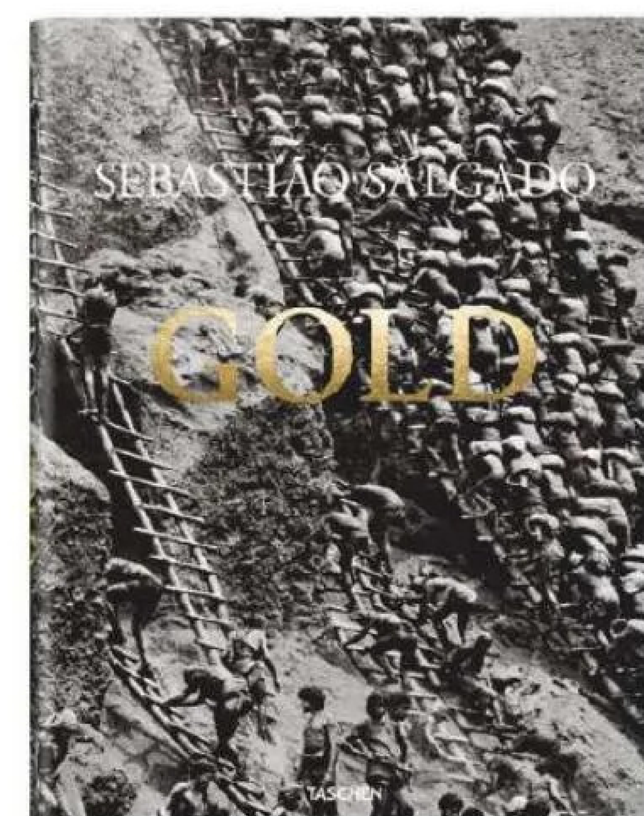


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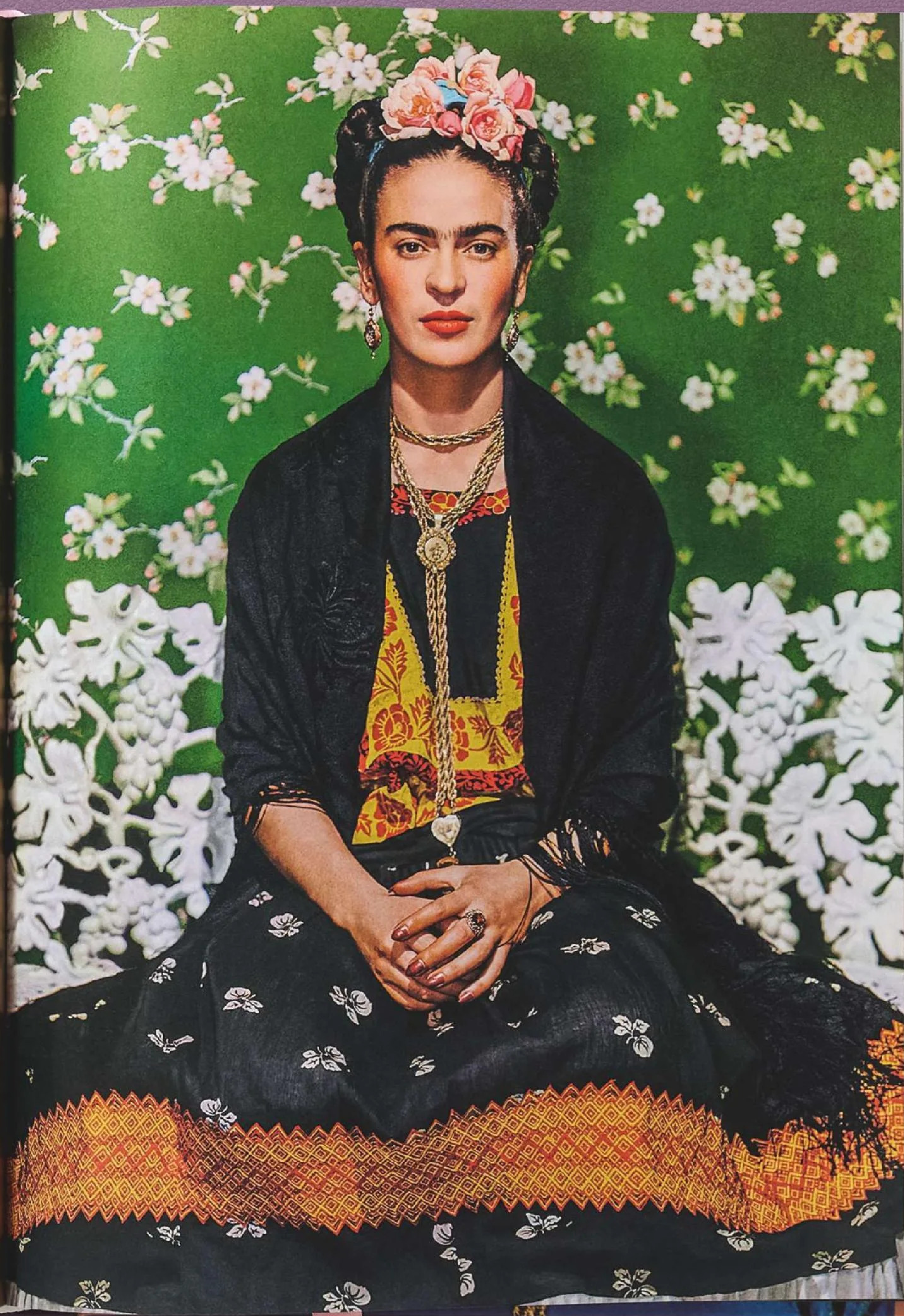
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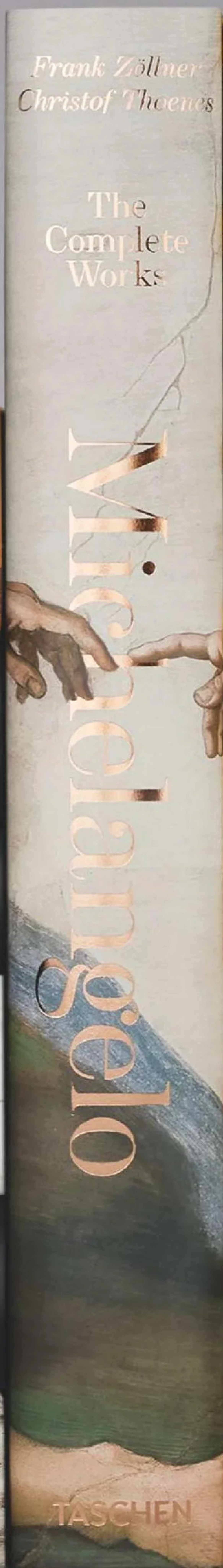
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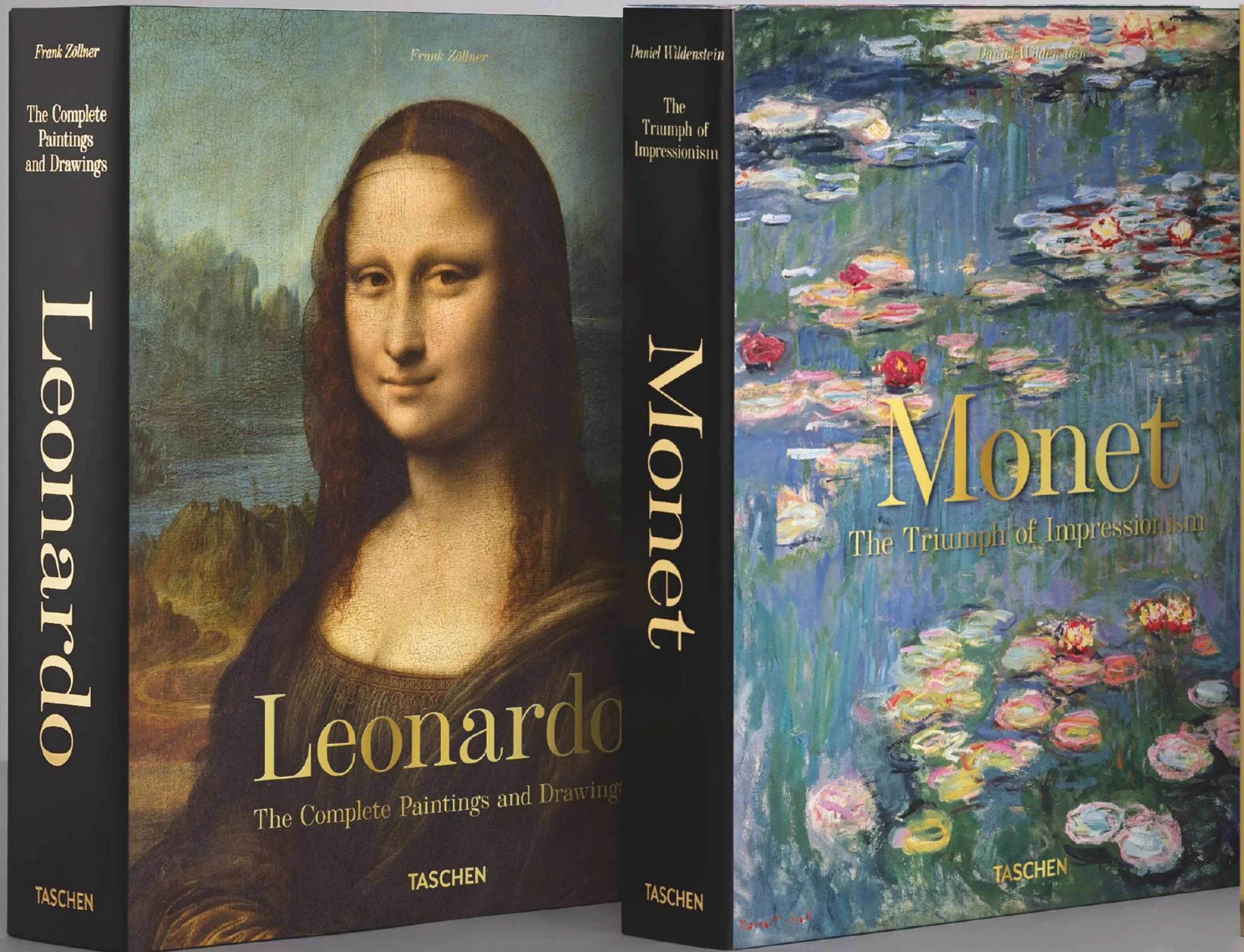




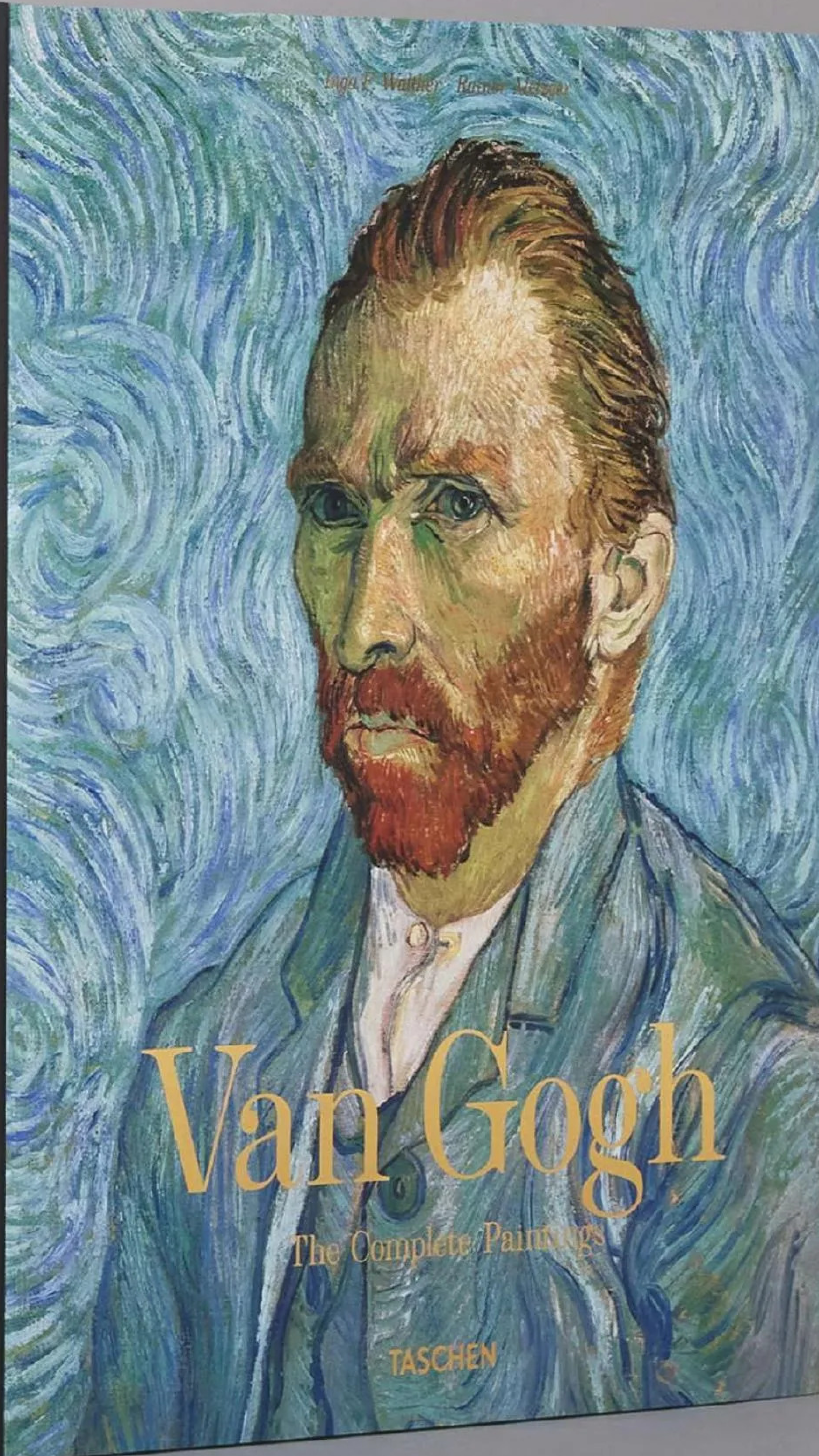




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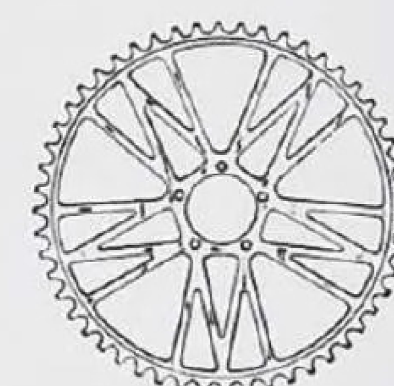
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F. V. Loehrs Efterfølger
Foods
1893 · DK



tson Shoe Company
1910 · US



d Elektrokemiske Fabrikker
Chemicals
1915 · DK



Farve & Lakfabrikker
Paints
1920 · DK



ska Elektriska
Machines
1920 · SE



maskin-Aktieselskab
c machines
21 · DK



ompany



Deutsch-Luxemburgische
Bergwerks- und Hütten-AG
Mining
1923 · DE



FFF
Personal mark
1922 · Georg Baus · DE



Ryngraf
Construction materials
1922 · PL



Nabo
Chemicals
1922 · SE



Ruppert, Singer & Cie
Windows
1922 · CH



Medizindienst Hannover
Medial services
1923 · Christian Prelle · DE



The Beginnings of Branding

By Jens Müller

IT IS SAID that in 19th-century China, an ousted minister would sometimes take his official seal with him out of spite. Without a seal, it was virtually impossible for the minister's successor to issue new decrees, because the impression of an official stamp was the only trusted form of authentication in China at the time. Thus, an invented symbol was given more credence than a person's signature. This anecdote is a particularly striking example of the historical power of marks. Over the course of industrialization in the past 150 years, however, marks have primarily been used by companies. With their own individually designed marks, even everyday consumer goods, such as toilet paper and matches, have become distinct brand-name products. The logo has become an established fixture in all aspects of human activity. So far, a detailed examination of the formal language of early logos has been lacking.

The first registered logo in the United States, a design for the paint manufacturer Averill from 1870, for example, shows an eagle holding a paintbrush in its beak against the skyline of Chicago. The first registered trademark in Europe in 1875, on the other hand, consists merely of a red triangle representing the English Bass Brewery.

It is worth examining the general circumstances under which trademarks originally developed. It is, after all, no coincidence that around 1870, both the United States and western European countries, such as Great Britain, introduced the first trademark laws. A brief mention of the beginnings of the history of industrialization can provide more context. In certain countries in the mid-19th century, the trade of products such as food and furnishings initially developed exclusively through regional distribution. This gave rise to new competitive situations, making it necessary for businesses to identify and distinguish themselves from providers of similar products.

Even at the beginning of this development, various and sometimes contrary design concepts for logos emerged, including wordmarks, acronym marks, figurative drawings, and abstract forms. By and large, these main categories established more than 170 years ago form the basis of logo design to this day. Despite the continued development toward systematically applicable corporate design solutions, it is astonishing that many of the marks designed in the early days still work so well—in an entirely different media landscape—as the core element of numerous brands. Ultimately, big companies, such as General

Electric, Mitsubishi, and Lufthansa, which have been using their logos essentially unchanged for more than a century, do not only hold on to the original designs out of nostalgia.

A closer look at the history makes it plausible that abstraction emerged in early goldsmith, mason, and potter marks, because production processes at the time simply did not allow for the application of more complex marks. Thus, early abstract marks may have developed not so much out of an understanding that they were more eye-catching as in response to purely practical constraints. By contrast, 16th-century European printers used complex representational illustrations of people and animals for their marks. The reason for this was probably that printing techniques had finally made wood and steel engraving suitable for this kind of artistic expression. These are likely the conflicting historical origins that allowed representationalism and abstraction to emerge as equivalent design options at the beginning of the development of the modern logo.

On the other hand, reduction was not used deliberately as a design principle to facilitate effective communication until the beginning of the 20th century. Some limited treatments of the topic often attribute this innovation to, above all, the avant-garde around the Bauhaus, which manifested and propagated this principle from the school's founding in 1919. However, a look at European or Russian graphic design from the 1910s reveals that print material with deliberately reduced designs had become established even beyond avant-garde circles early on—possibly as a counterargument to the ornateness of Art Nouveau or in response to the changing conditions of consumption in the modern big city. In the field of trademarks, this change manifested in a shift toward basic geometric shapes and a dramatic increase in technically constructed solutions.

In the early 1910s, more than 150,000 trademarks had already been registered and legally protected in Germany alone. In the first decades of the 20th century, manufacturers with particularly innovative products of outstanding quality, creative advertising, and good distribution successfully rose to become global brands. Businesses such as Kodak, Olivetti, Heinz, and Singer became international corporations.

The principle of an equally qualitative and quantitative collection of marks and their systematic categorization was created a few years ago for the book *Logo Modernism*, which examines the golden age of modernism in logo design between 1940 and 1980. With the same approach, an archive of international trademarks from 1870 to 1940 was compiled for this book. It is through the selection and subsequent classification of thousands of logos into various categories and subgroups that universal design principles and those typical for their time come into view. The idea behind the famous logo of the pharmaceutical manufacturer Bayer, with the horizontally and vertically intersecting company name, for example, is shown to have been a popular and frequently used design concept. Especially in the United States, hundreds of script logotypes existed—of which only those of Kellogg's, Ford, and Coca-Cola are familiar to us today. The collection presented in this book shows how many famous trademarks are still used, essentially unchanged, today. At the same time, it shines a light on countless forgotten designs. In an age when, thanks to social media, developments in logo design are globally circulated almost in real time, a look at long-forgotten design ideas reveals entirely different influences. It is impossible to predict exactly what marks will look like in the future. What is certain, however, is that the original fundamental principles used in such a variety of ways more than one hundred years ago will continue to play a role.





"Almost limitless as a logo archive for the period, TASCHEN's *Logo Modernism* means business about the business of good design."

Pedrosilmon.com

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LOGO MODERNISM
Jens Müller
432 pages €/£ 60/$ 80

“This fantastic collection of handsome logos testifies to the enduring power of clean, crisp, universally symbolic design language.”

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LOGO BEGINNINGS
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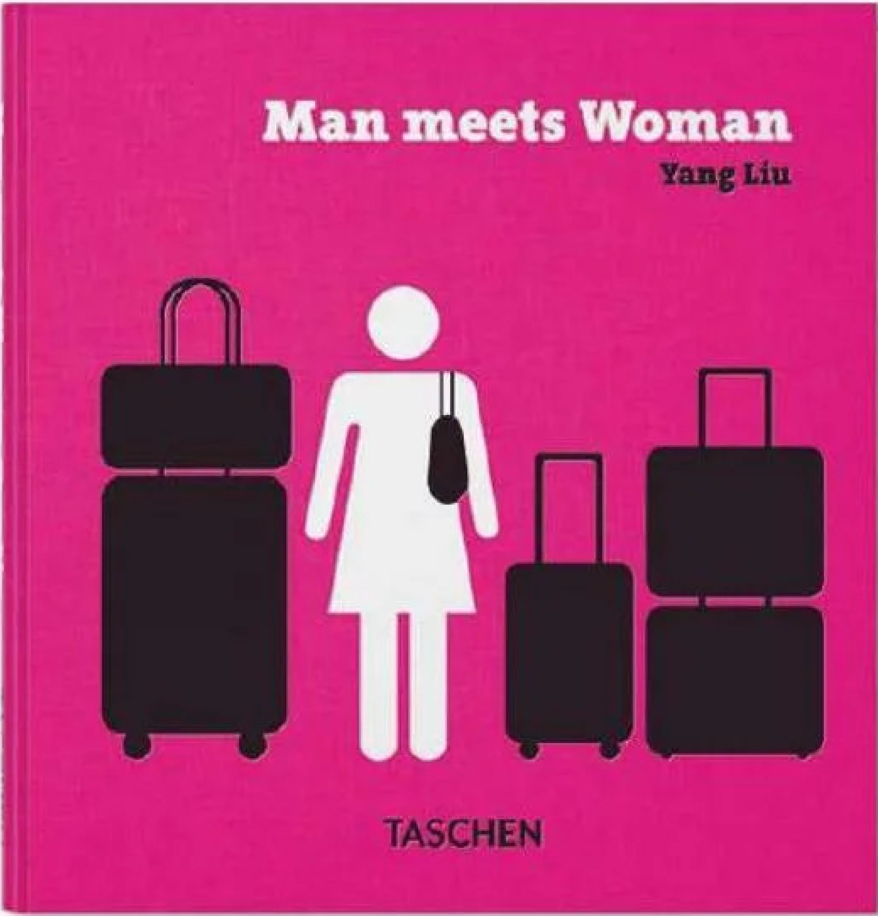
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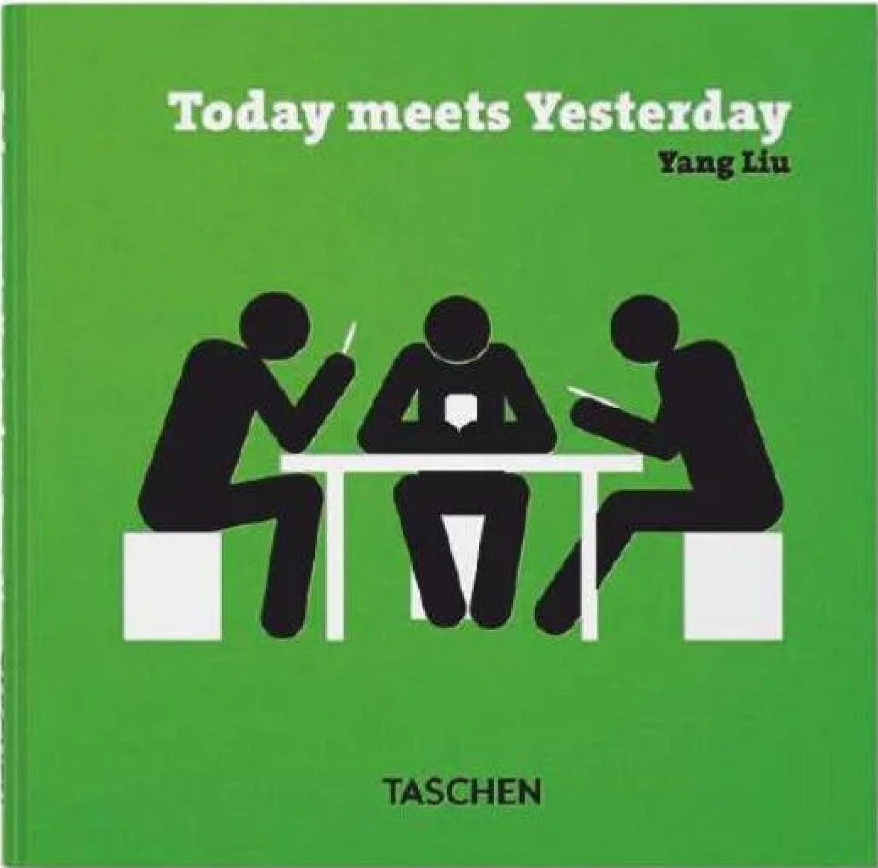
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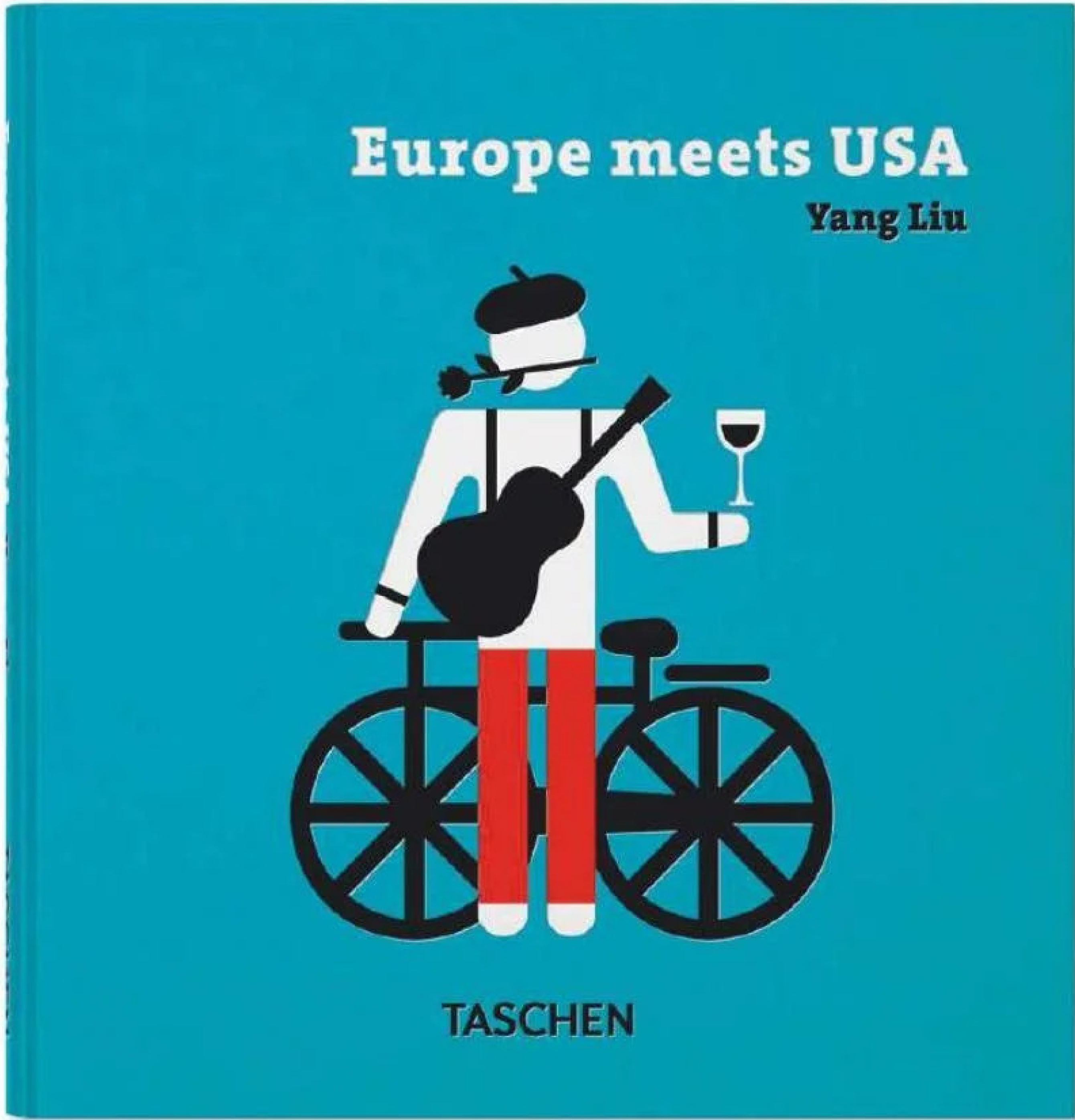
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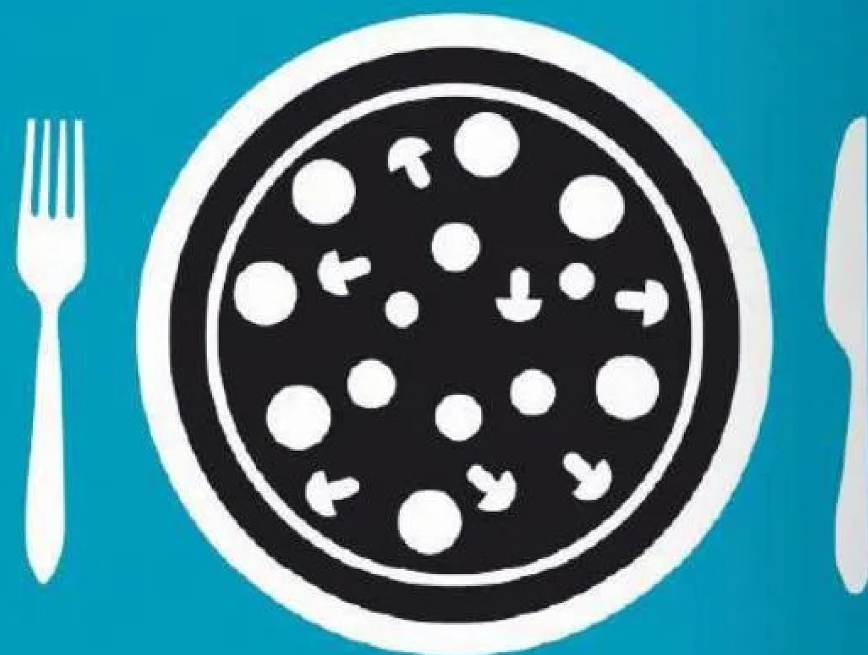


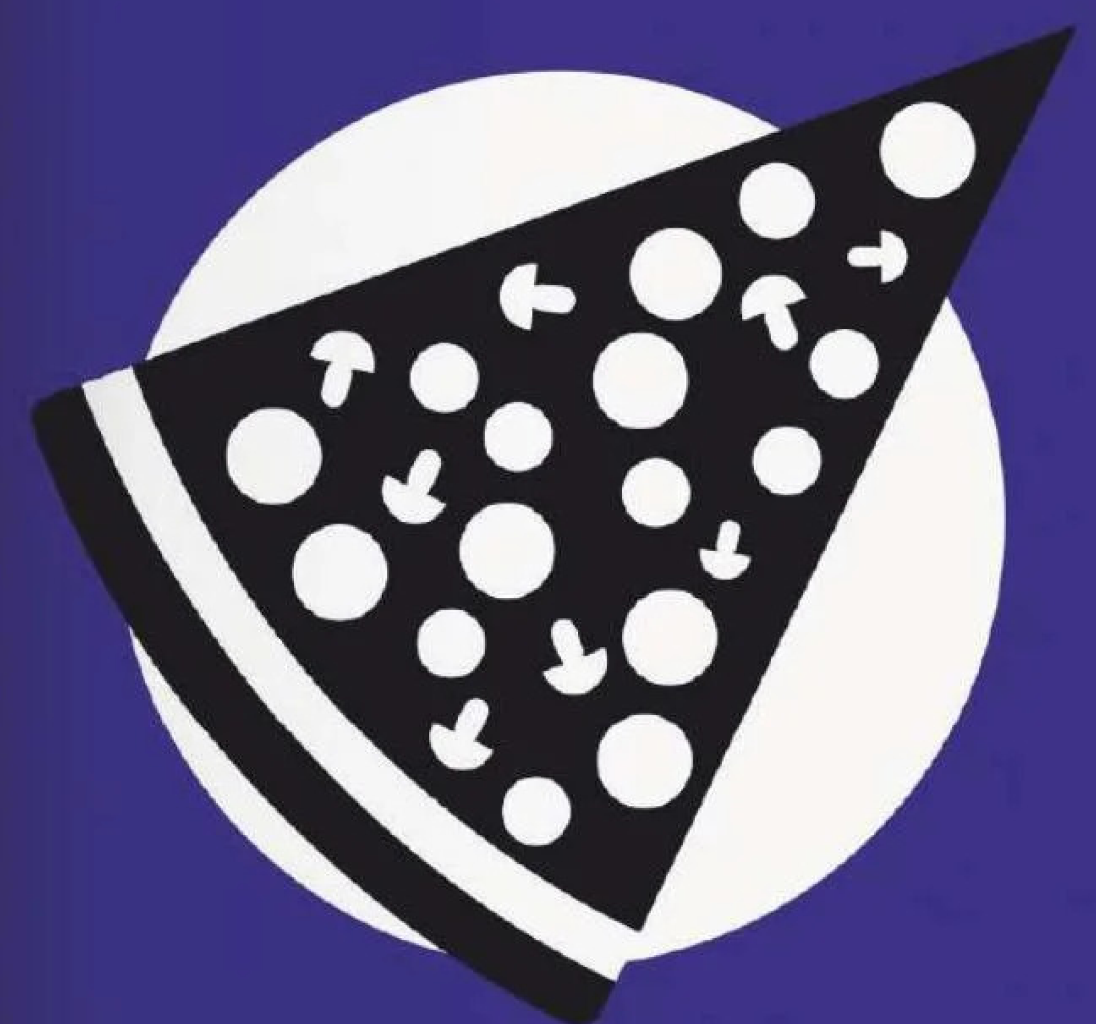










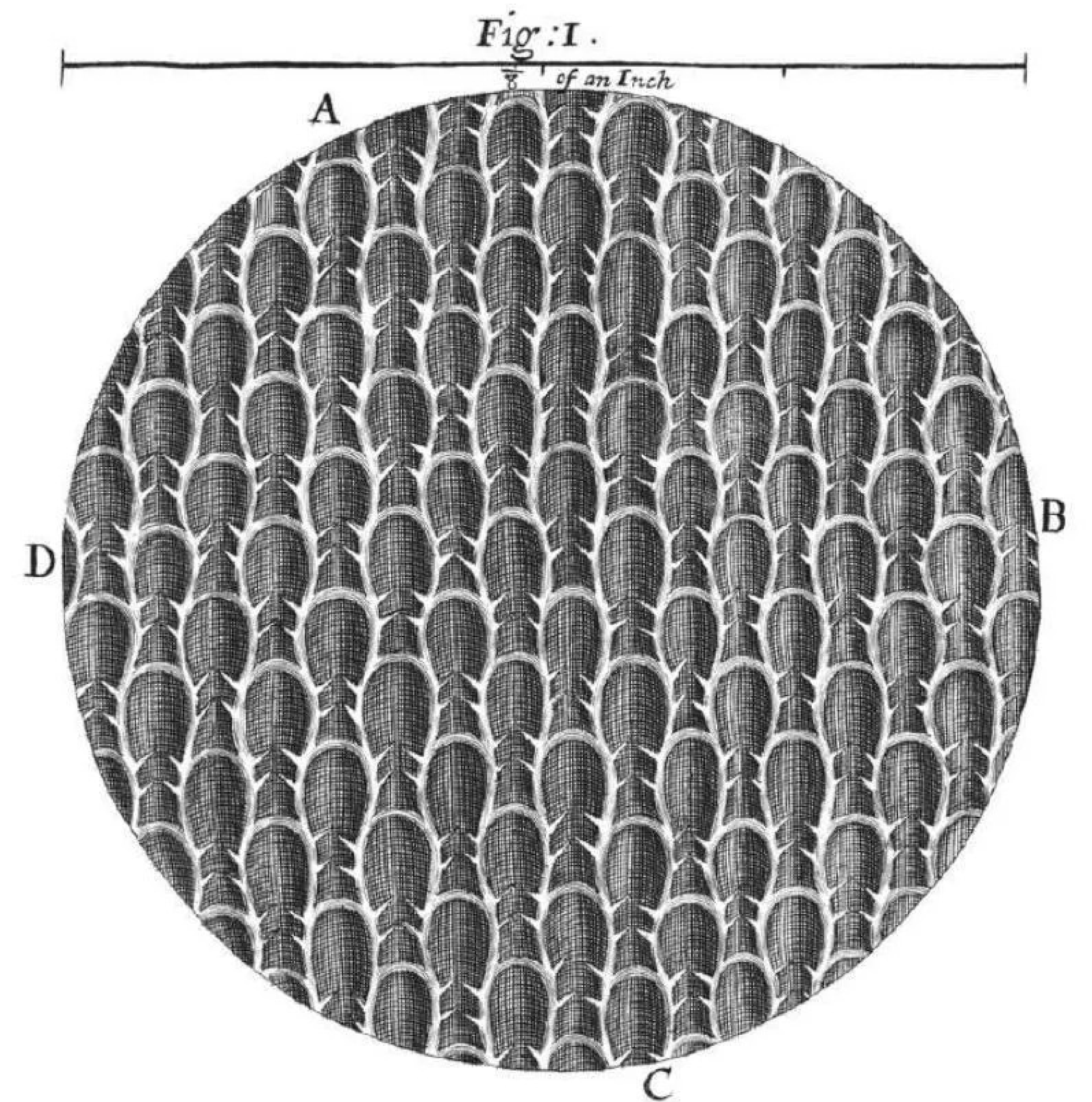


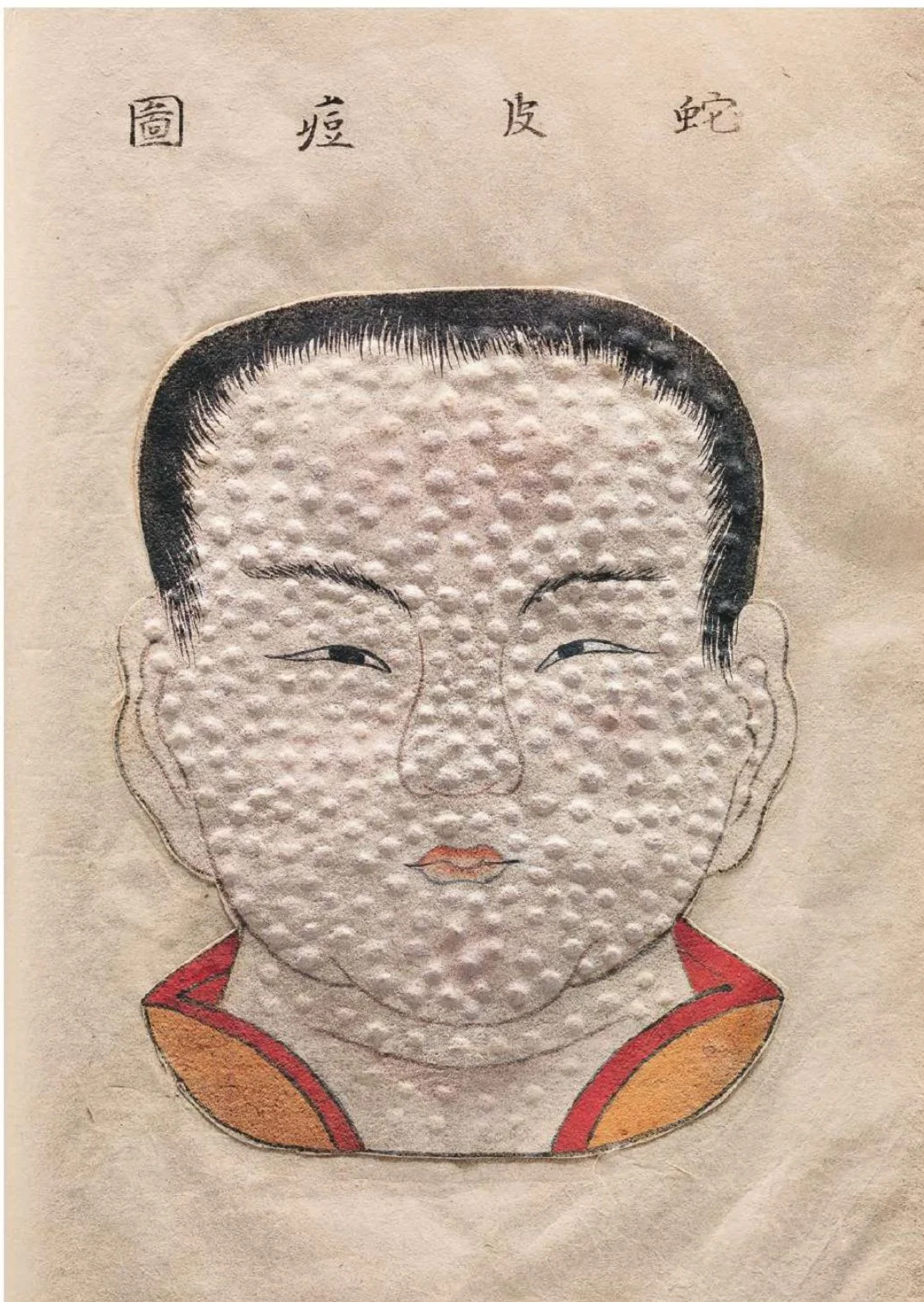
How do people respond to “how are you” on opposite sides of the pond? Do lunch breaks change over distant longitudes? Is the boss bigger in Paris or LA? With the latest book in her best-selling series, Yang Liu distills the obvious and not-so-obvious contrasts between the European and U.S. experience into clever, crisp pictograms.

Science Illustration

Pictorial insights into the scientific discoveries that have changed the world

Quest for Knowledge





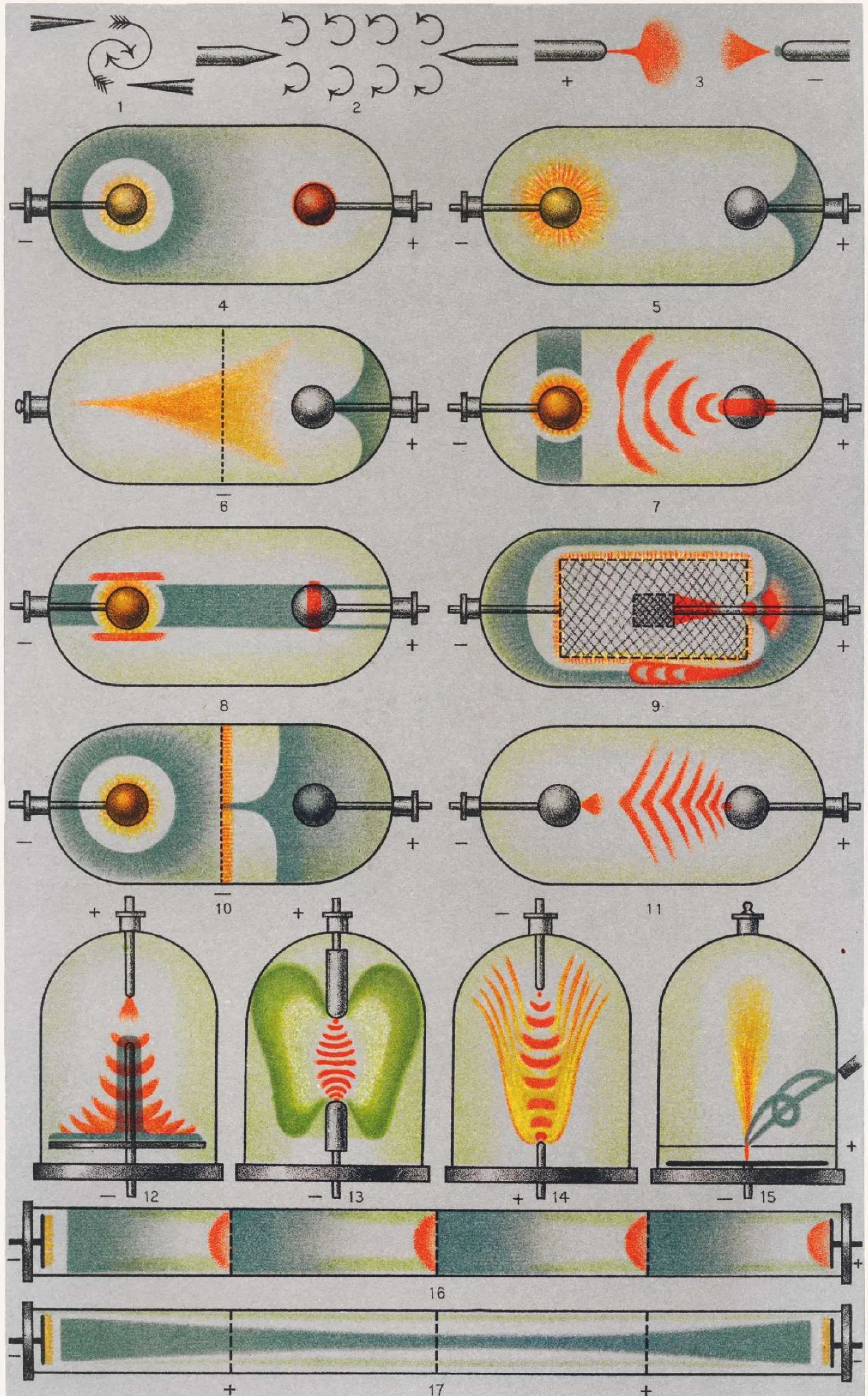
SCIENCE AND ILLUSTRATION have always walked hand in hand, and not only the scientific community but the general public as well have used images since early history to understand natural phenomena. Moreover, from Galileo to Einstein, our modern history has been written with the key support of art and with all the insights it contributes. This XL-sized book collects more than 300 graphic works that range from original sketches to technical drawings, and from meticulous hand illustrations to computer-generated images.

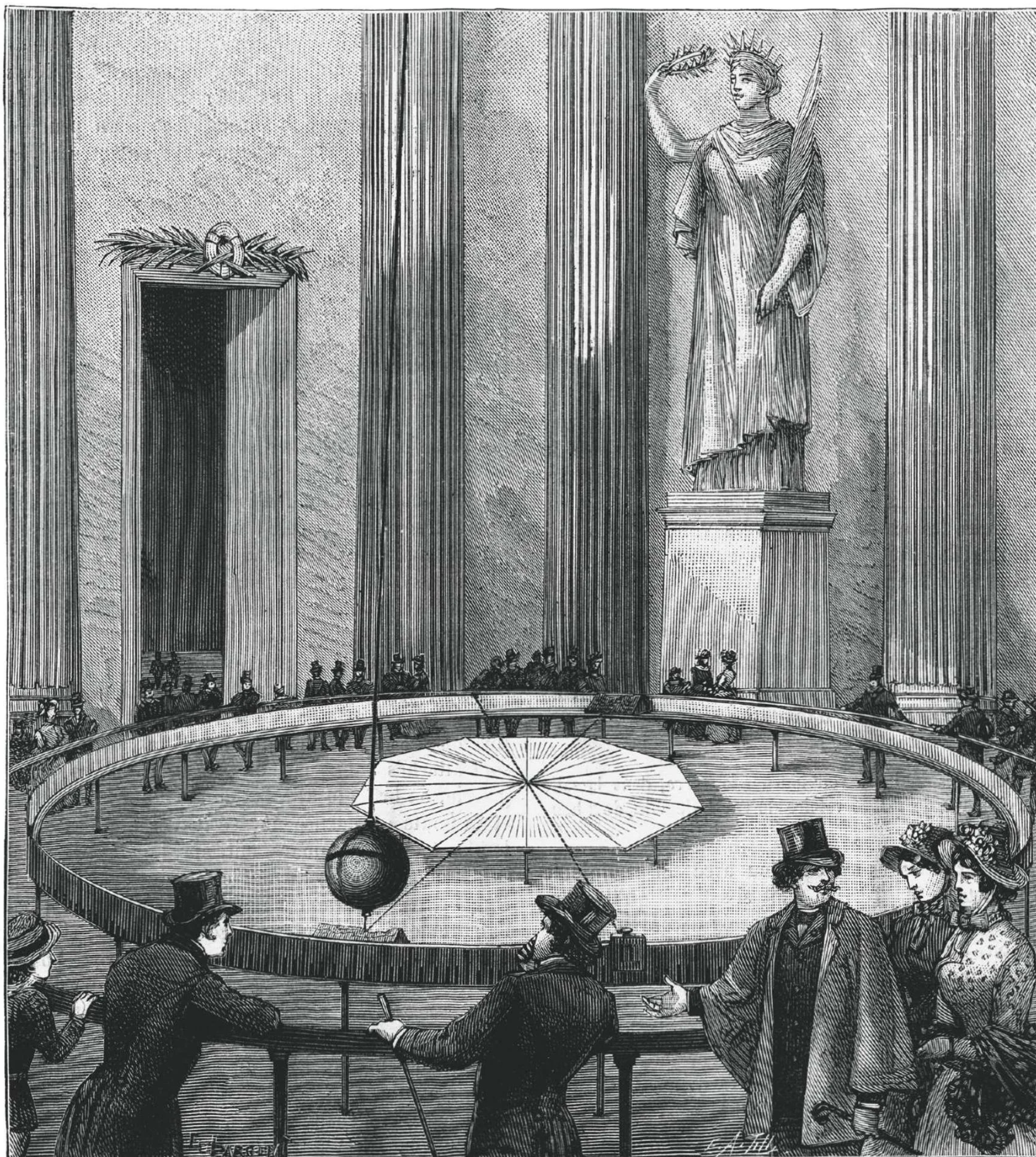
The Western scientific revolution that started in the 14th century catapulted humankind into a completely new way of understanding how nature and the world around us behaved. Whether it was diseases caused by viruses or the vast galaxies of the cosmos, a new army of professionals turned their minds to unlocking and reshaping the universe of our experience with a dialectic positioned between theory and evidence. The field of illustration and the development of knowledge became inseparably intertwined, as can be seen by the majestic works shown in this book that were produced by the scientists and artists who specialized in this combined field.

Opposite top: Microscopic view of seaweed, *Micrographia: or, Some physiological descriptions of minute bodies made by magnifying glasses, with observations and inquiries thereupon*, Robert Hooke, London, 1665.

Opposite bottom: Symptoms of smallpox, *The Essentials of Smallpox*, Kanda Gensen, 1720.

Electrostatic discharge, *Meyers Konversations-Lexikon*, 6th edition, Leipzig, 1902.

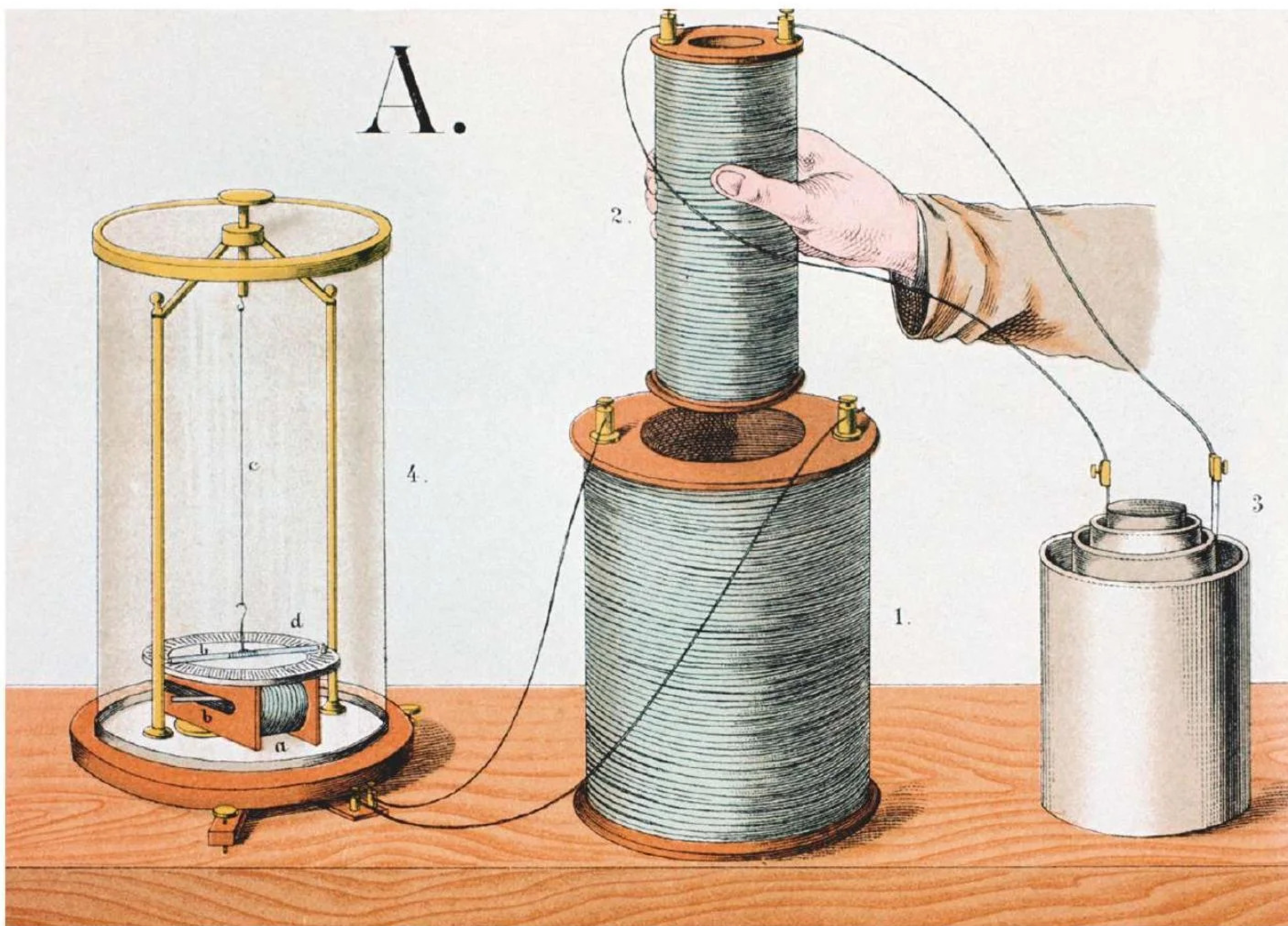




Demonstration of the Earth's rotation using Léon Foucault's suspended pendulum in the Pantheon, Paris, 1851, *La Nature*, 1887.

Explore here the work of more than 700 scientists and over 300 discoveries in anatomy, physics, chemistry, astronomy, mechanics, and many other scientific fields, through the visual works that bring them to life. Combined with detailed texts explaining their scientific significance, the illustrations in this book introduce the work of such pionieering scientists as Andreas Vesalius, Isaac Newton, Marie Curie, and Rosalind Franklin. The visualizations themselves present game-changing ideas and discoveries from the 15th century to the present day, notably including Galileo's watercolors of the moon, Bourgery's unparalleled *Atlas of Human Anatomy and Surgery*, Florence Nightingale's statistical diagrams to indicate war casualties, and Einstein's quickly scribbled ideas for his general theory of relativity.

Many discoveries in science take place as the result of counterintuitive thinking, and in order to visualize their work scientists have to connect with the resources of collective knowledge and in turn convey new information back to people. This book is for everyone who is continually amazed by the wonders of our world and who wants to find out more about it through the remarkable illustrations used to present advances in scientific understanding.



Faraday's electro-magnetic induction experiment, 1882.

"Science is organized knowledge. Wisdom is organized life."
Immanuel Kant

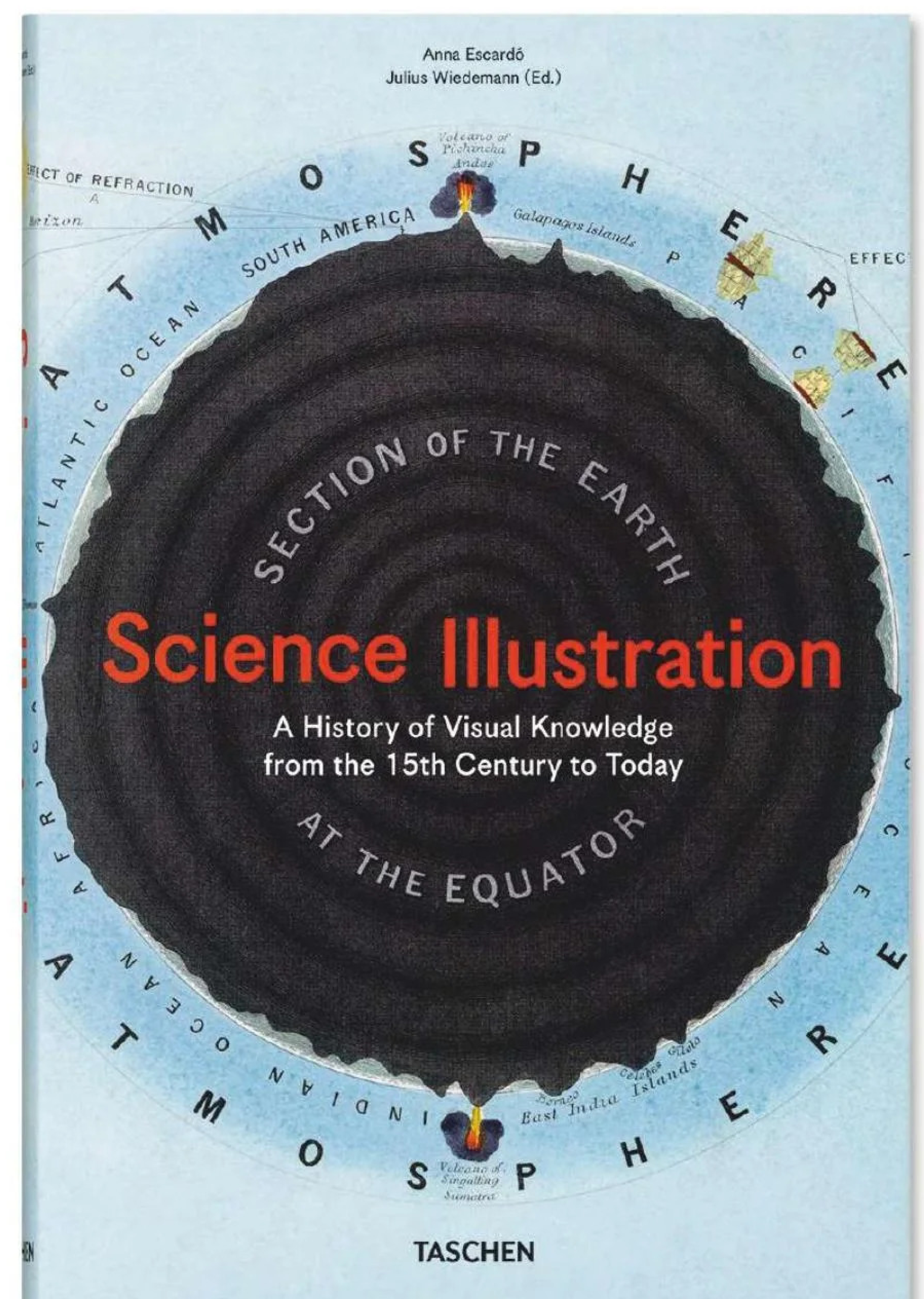
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SCIENCE ILLUSTRATION.
A HISTORY OF VISUAL KNOWLEDGE
FROM THE 15TH CENTURY TO TODAY
Anna Escardó, Ed. Julius Wiedemann
436 pages €/£60/$80

From the first detailed drawing of the moon to the first sketch of a cell, this collection of scientific illustrations traces the visual history of knowledge from the 15th century to today. Some 300 milestones in all fields of science chronicle humanity's great discoveries through the work of those who studied and documented them.



Mother Nature's Medicine Cabinet

A masterpiece of Renaissance botany

With his 1543 herb manual, botanical pioneer Leonhart Fuchs created a masterpiece of Renaissance botany and publishing.

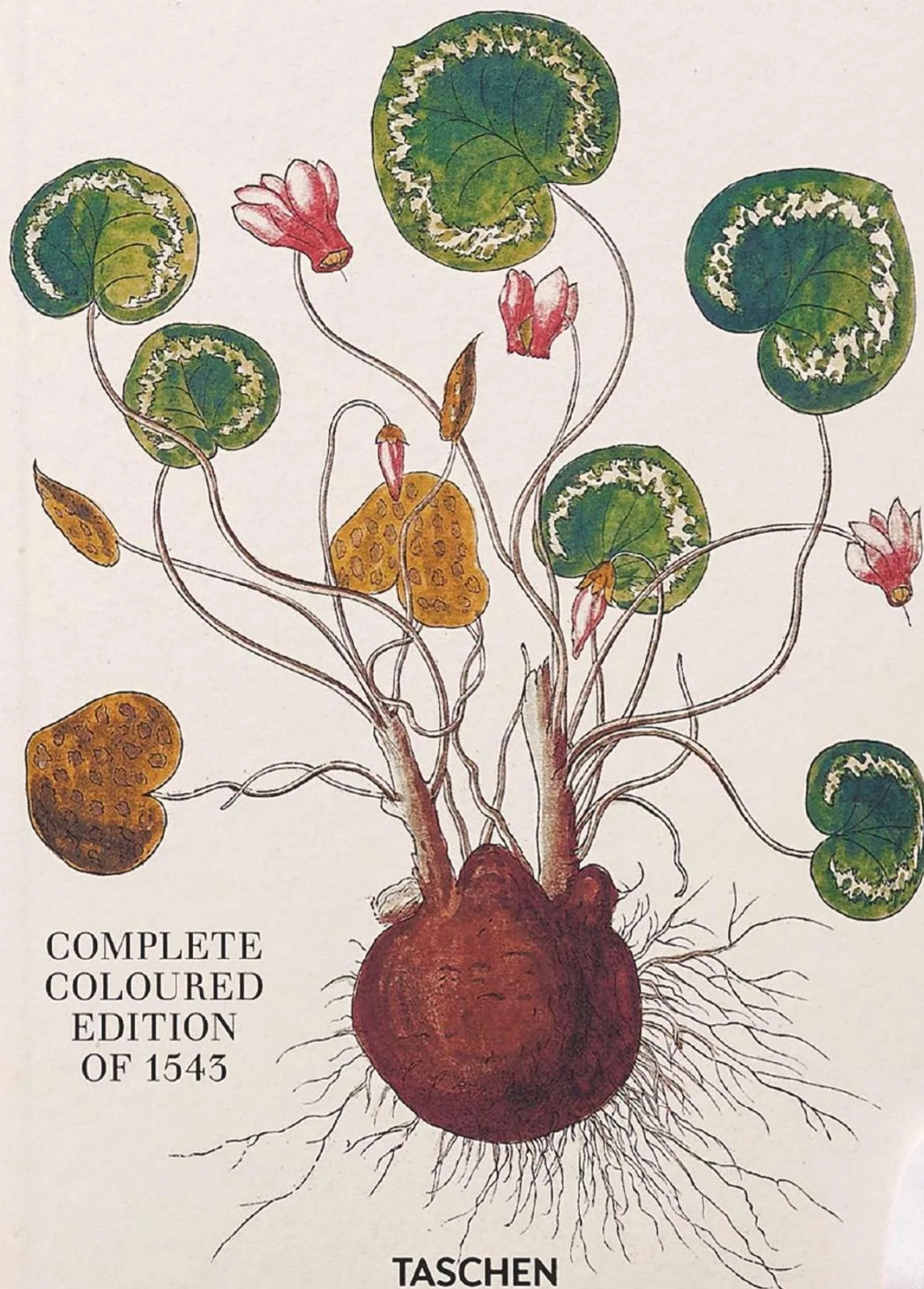
LEONHART FUCHS (1501–1566) was a founding father of modern botany, honored to this day in the vivid flower, and corresponding color, fuchsia. In 1543, Fuchs combined his masterful botanical knowledge with groundbreaking medical research in his *New Herbal*, a catalog of some 500 types of plants and their healing properties.

While a dependable scientific reference, *The New Herbal* won fame above all with the detail and quality of its illustrations. Alongside essays describing the plants' features, origins, and medicinal powers, Fuchs presented each plant with meticulous woodcut illustrations, refining the ability for swift species identification and setting new standards for accuracy and quality in botanical publications. From the age of great exploration, *The New Herbal* also documented plant types from the recently discovered New World, offering the first visual record of tobacco, maize, kidney bean, and cactus.

This edition is based on Fuchs's personal, hand-colored copy, which has miraculously survived almost 500 years in pristine condition. Fascinating for historians of medicine and art, gardeners, and anyone interested in herbal medicine, the volume features over 500 splendid illustrations, and an essay exploring the history of healing herbs.

LEONHART FUCHS

The NEW HERBAL



COMPLETE COLOURED EDITION OF 1543

TASCHEN


Kuchenschell.
CCCCCXII.

Von Kuchenſchell. Cap. CCCXLIIII.

C

Die natur vnd complexion.

Die Kuchenſchell iſt ſeer hitzig vnd trucken/ nemlich im vierdten grad / wie der Senff / das man auß dem geſchmack / der do über die maſſen ſcharpff iſt/ wol kan abnemen.

Krafft vnd würckung.

Dieweil diß kraut hefftig auff der zungen breñt / mag es zů etzen gebraucht werden/ dañ es an ſich zeücht/ vnd alle feüchtigkeyt ſo inwendig im leib iſt/ herauß locket. Die wurtzel gekewet/ zeücht die zähen feüchtigkeyt auß dem haupt.

Der ſafft von der wurtzel in die naſen gethon/ reyniget das haupt. In die augen getropfft/ verzert er die groben fäl ſo dariñ gewachſen ſeind/ vnd macht ein klar geſicht. Das kraut vnd ſtengel mit gerſten von jhren hülſen gereyniget/

D gesotten vnd geſſen/ mehret die milch. Deßgleichen thůn ſie grün zerſtoſſen über die brüſt gelegt. Der geſtalt gebraucht/ heylen ſie die rauden/ vnd andere vnſauberkeyt des leibs. Sie reynigen auch der geſtalt übergelegt die vnſaubern vnd vnreynen ſchäden. Gleiche krafft hat der ſafft auch/ ſo auß dem kraut vnd ſtengeln getruckt würdt. Ein woll dariñ getunckt vnnd in die weibliche ſcham gethon/ bringt den frawen jhre kranckheyt. Er heylet auch die vnreynen wunden ſo er darinn gethon würt.

Von Fingerhůtkraut. Cap. CCCXLV.

Namen.

A Diß gewechß würdt von vnſern Teütſchen Fingerhůt geheyſſen/ darumb das ſeine blůmen einem fingerhůt / ſo man zů dem näen braucht/ gantz vnd gar änlich ſeind. Wie es bey den alten geheyſſen ſey worden/ kan ich nit wiſſen/ iſt jhnen villeicht nit bekant geweſen. Man mags in mittler zeit/ biß man einen beſſern namen findt/ wie wir in vnſerm Lateiniſchen kreüterbůch gethon haben/ Digitalem zů Latein/ dem Teütſchen namen nach nennen.

Geſchlecht.

Des Fingerhůts kraut ſind zwey geſchlecht. Eins hat ſchön leibfarb braun blůmen / mag derhalben zů vnderſcheydung der geſchlecht / braun Fingerhůtkraut genent werden. Das ander aber hat ſchön geel blůmen/ würt demnach füglich geel Fingerhůtkraut geheyſſen. Haben ſonſt kheinen vnderſcheyd zwüſchen einander dañ allein in den blůmen.

B

Geſtalt.

Fingerhůtkraut hatt ein runden ſtengel / der iſt einer elen lang. Die bletter ſeind breyt vnd lang/ dem Wegerich kraut nit ſeer vngleich/ doch zů ringß vmbher zerkerfft wie ein ſäg. An der ſeiten der ſtengel gewindt es ſeine hüpſche liebliche blůmen / die ſteen nach einer ordnung von mitten an des ſtengels biß oben auß nach einander/ an der farb leibfarb braun/ oder geel/ der geſtalt nach einem fingerhůt gantz vnnd gar änlich. Wañ diſe blůmen abfallen/ ſo erſcheinet darnach ſein ſame/ welcher iſt breyt vnnd ettwas langlecht / hat vornen ein langen ſpitz/ der gewindt oben zwey gäbelin. Die wurtzel iſt ſchwartz vnnd hat vil zaſeln. Iſt in ſumma ein ſchön luſtig kraut anzůſehen/ habs derhalben nit künden übergeen/ vnangeſehen das es noch in keinem brauch iſt bey den ärtzeten / ſo vil vnd mir bewüßt.

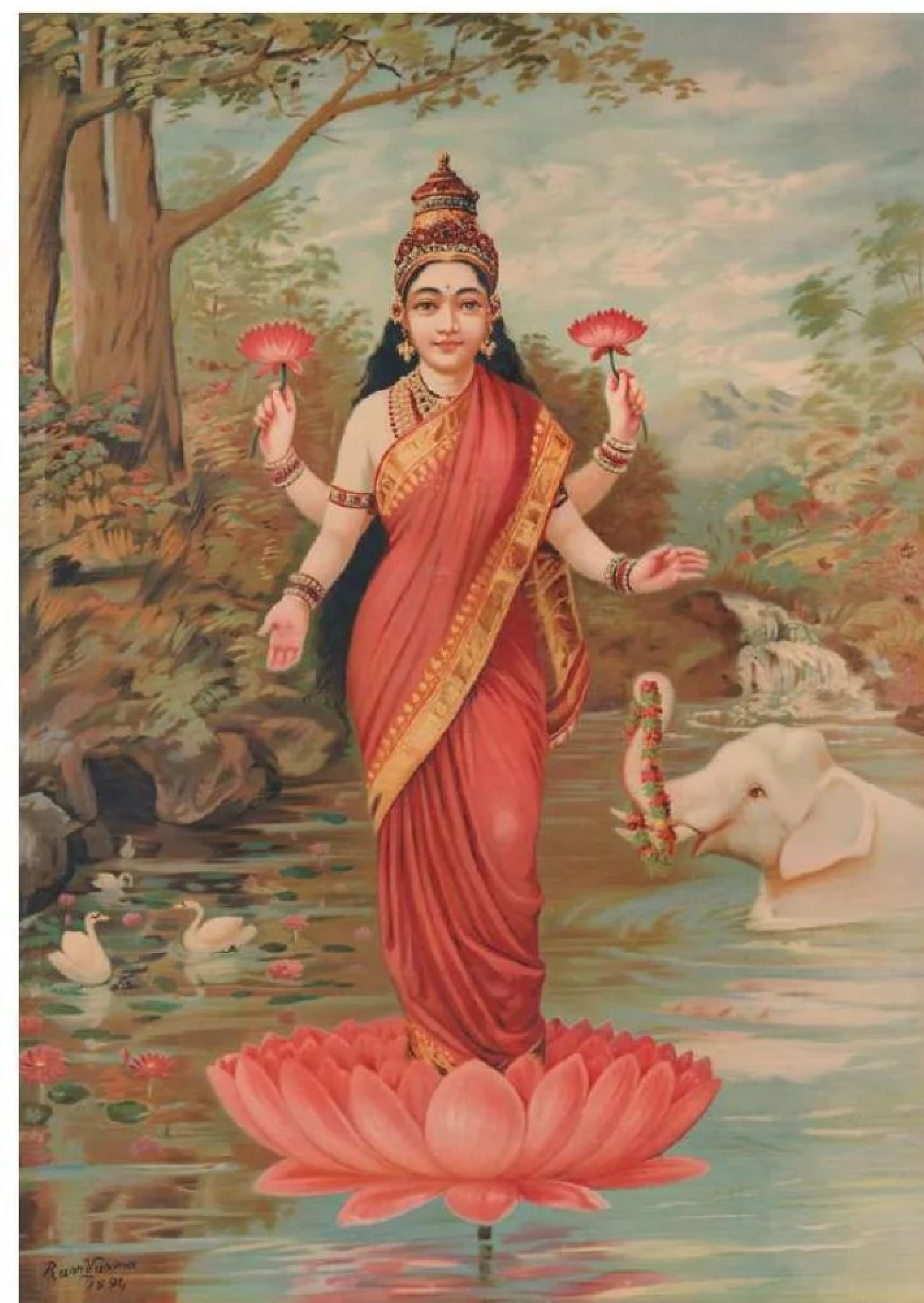
BB 4 Statt

This edition is based on Fuchs's personal, hand-colored original and features over 500 illustrations, including the first visual record of New World plant types such as maize, cactus, and tobacco.

XL

LEONHART FUCHS. THE NEW HERBAL. COMPLETE COLOURED EDITION OF 1543
Werner Dressendörfer
892 pages €/£ 125/$ 175

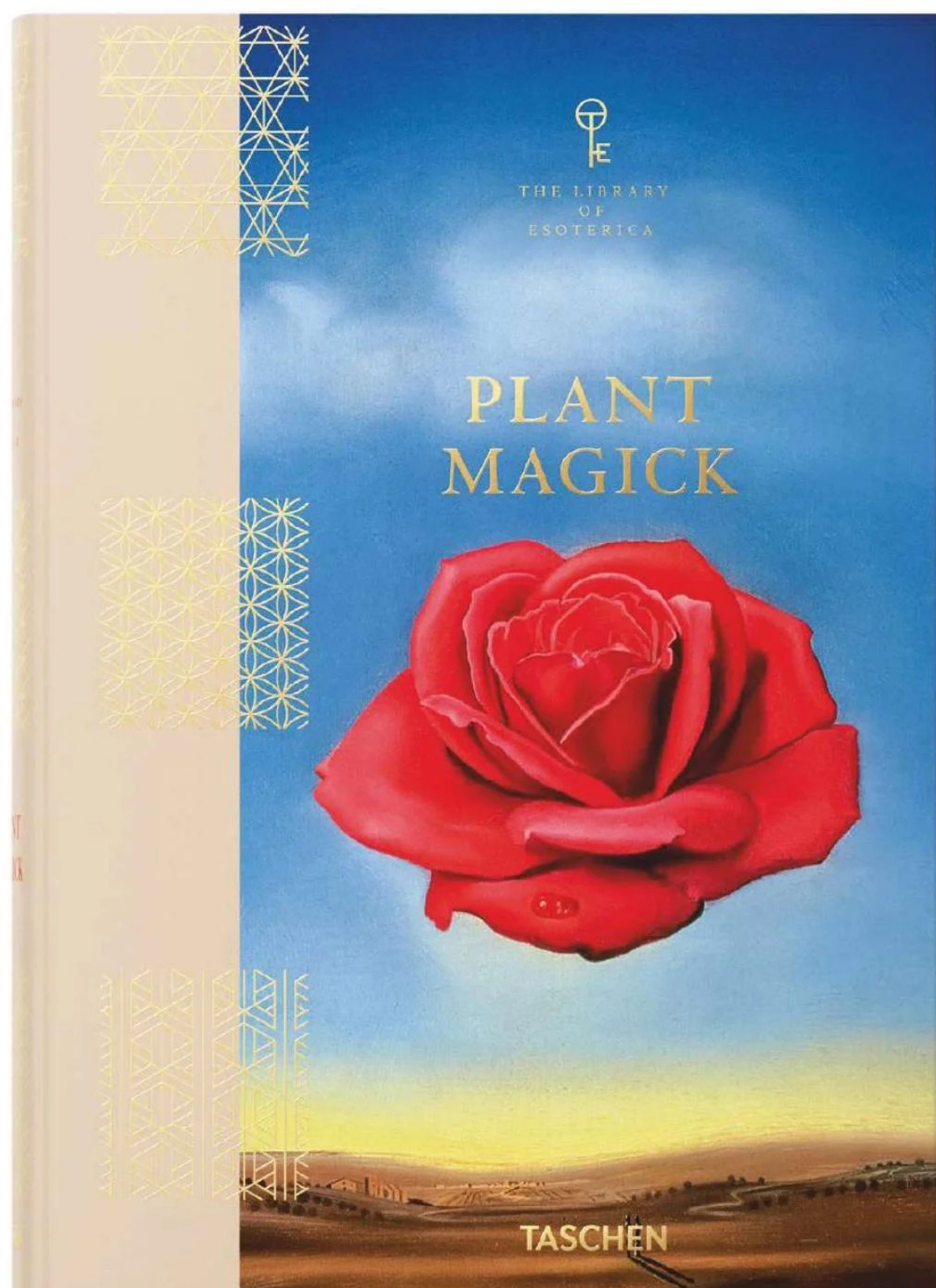
The Power of Plants Throughout History



Raja Ravi Varma
Lakshmi on her lotus in the water with Elephant
India, late 1800s.

Opposite:
Mariano Peccinetti
Mushroom Day
Argentina, 2020.

THE LIBRARY OF ESOTERICA. PLANT MAGICK
Ed. Jessica Hundley
520 pages €/£30/$40



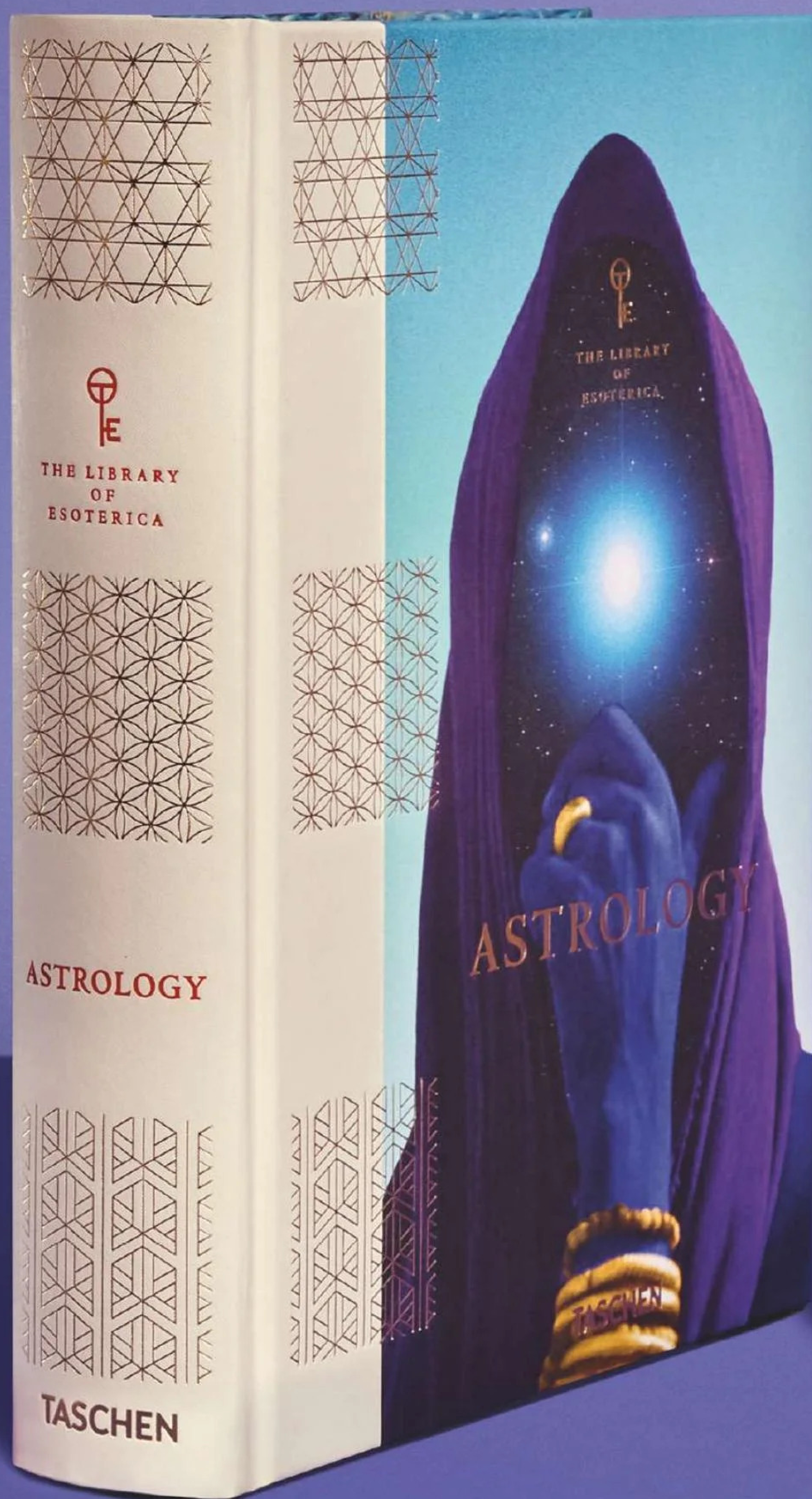
A VISUAL JOURNEY through symbolism, ceremony, and our ritual connections with the natural world, the fourth volume in *The Library of Esoterica* explores the historic roots of plants in myth, religion, and magickal practices. Through essays, interviews, and more than 400 images—from ancient Egyptian murals to 18th-century botanical illustrations, to visionary artworks inspired by plant ceremonies—*Plant Magick* chronicles the beautifully symbiotic relationship between plants and people.

The use of plants as signifiers and symbols of transition is a practice deeply embedded in rites of passage rituals across global cultures. Rose petals strewn along the wedding aisle mark the evolution into womanhood and marriage. A wreath of white lilies stands sentinel over an open grave. A lover's bouquet awaits on the doorstep. The May Day pole, hewn of pine, is circled by girls with crowns of woven daisies, celebrating the coming of spring. Birth, unions, victories, and burials—cycles of joyful celebration and deep grieving, all often marked symbolically with herbs, flowers, or branches of a tree—the integration of nature has long been humanity's method of signifying catharsis.

Since time immemorial, plants have also served as potent symbols in the myth and religions of the world; Buddha attaining enlightenment under the Bodhi Tree, Eve plucking the apple in the Garden of Eden. From deep root to vibrant blossom, *Plant Magick* explores the fertile, interconnected history between plants and people, the multitude of ways in which we embrace plants in spiritual ceremony, as healing medicine, as creative muse, and as gatekeepers into transcendent explorations of consciousness.



The Magic of the Occult

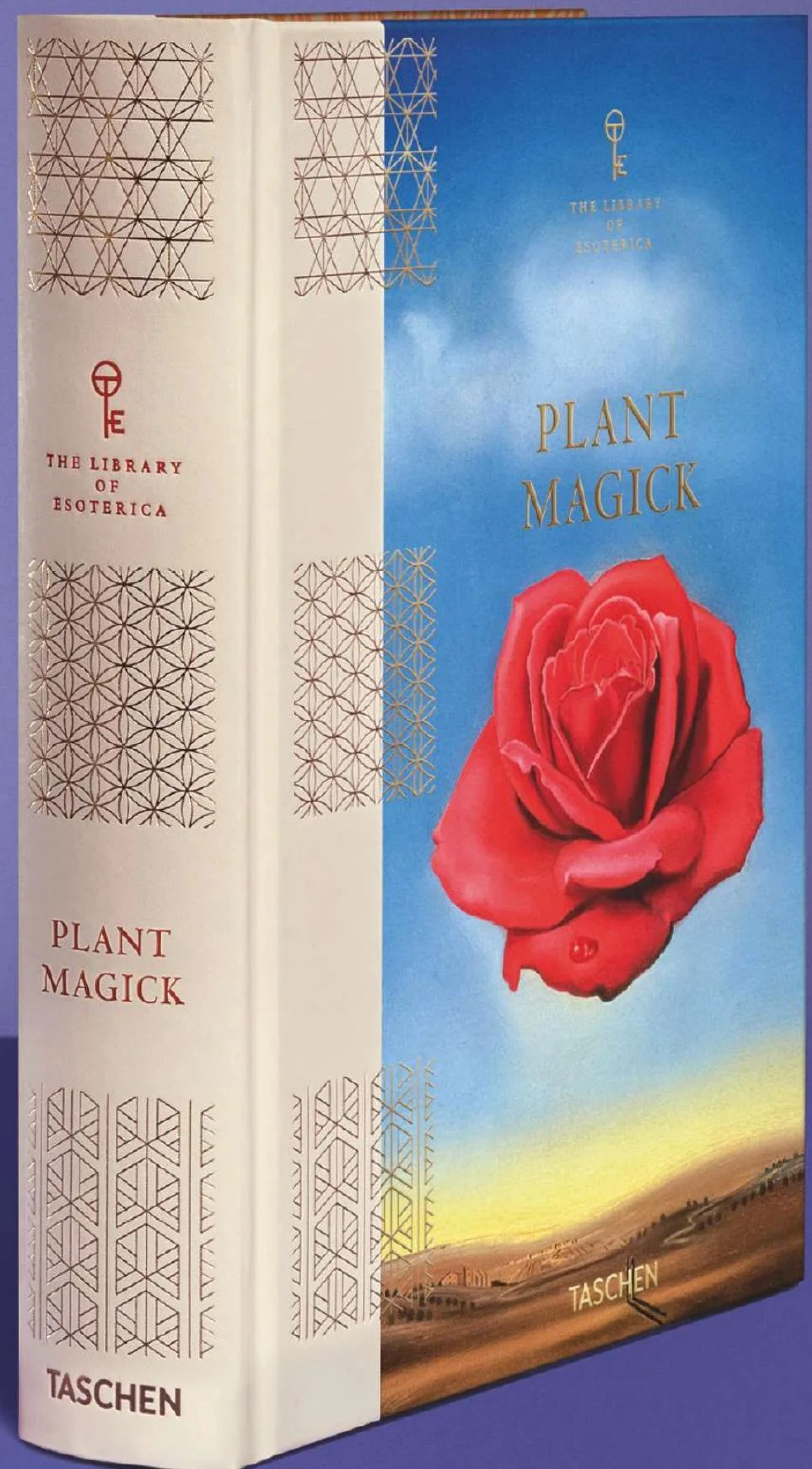




"The Library of Esoterica acts as a bridge between the dark halls of history and the vast data at our fingertips."

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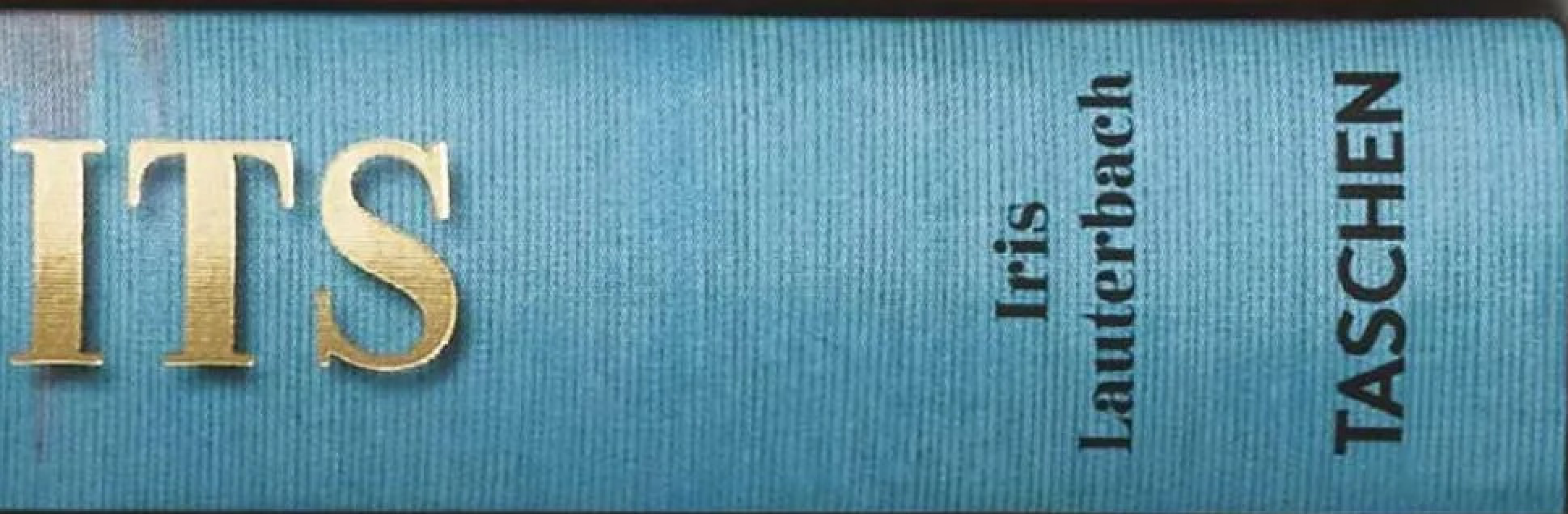
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576 pages €/£60/$80

DAVID HOCKNEY *220 for 2020*
An artist's book of iPad paintings
accompanied by a sketchbook

David Hockney's Normandy

from spring to winter 2020



I SET OUT to do the arrival of spring in 2020 because I hadn't managed to do it in 2019 for various reasons, that had been my original plan. I started with the winter trees, which are needed to show how the blossom arrives with a tiny bit first and then they grow, and then the pinks come out and then the leaves, small at first and then they grow, and the blossom falls off and the pinks develop into fruit. This to my knowledge had never been done by anyone before me (not even Monet). I first attempted this in 2011 in East Yorkshire when I was living in Bridlington.

I think one of the reasons it had never been attempted before is the speed with which it happens (about three weeks after the first hints of blossom), and that oil painting out of doors requires quite a lot of equipment. The iPad, which was very new in 2011, seemed a perfect new medium. For instance, I began in February when it is still very cold in Normandy, and so I drove out in our Toyota truck looking for subjects. To oil-paint them I would have had to get out of the truck, set up a table and chair and then an easel. All this in temperatures almost freezing—the heavy coat I would have needed working every single day out there would have put most artists off. Instead the iPad was the only equipment I needed and the truck could be heated since at 83 I felt the cold. I drove all over our four-acre piece of property, I knew the trees much better than I did in 2019. I knew which was a pear tree, which was a cherry and apple and plum. I could drive very close into the trees, and draw I did. I never used photographs because they can't show space. I made about 110 pictures in 90 days and then I thought I'd finished. I slowed down for a bit, but then I continued, realising the summer was now here and would last for three months before the leaves would begin to change again. Then I started drawing from further away, the long shot rather than the close-up. It was still very exciting for me and I realised I should go on and do the whole year of 2020 (twenty twenty, it's common knowledge that in the English language the battle of Hastings took place in ten sixty six 1066, so a thousand years later will be twenty sixty six 2066). In the end I made 220 paintings for 2020 and this book shows them, with another four as a bonus.

Later on in January 2021 I used quite a few of these paintings to make a very long frieze that shows the whole year in Normandy, but that is another exhibition and another book.

Preface by David Hockney, 9th September, 2021

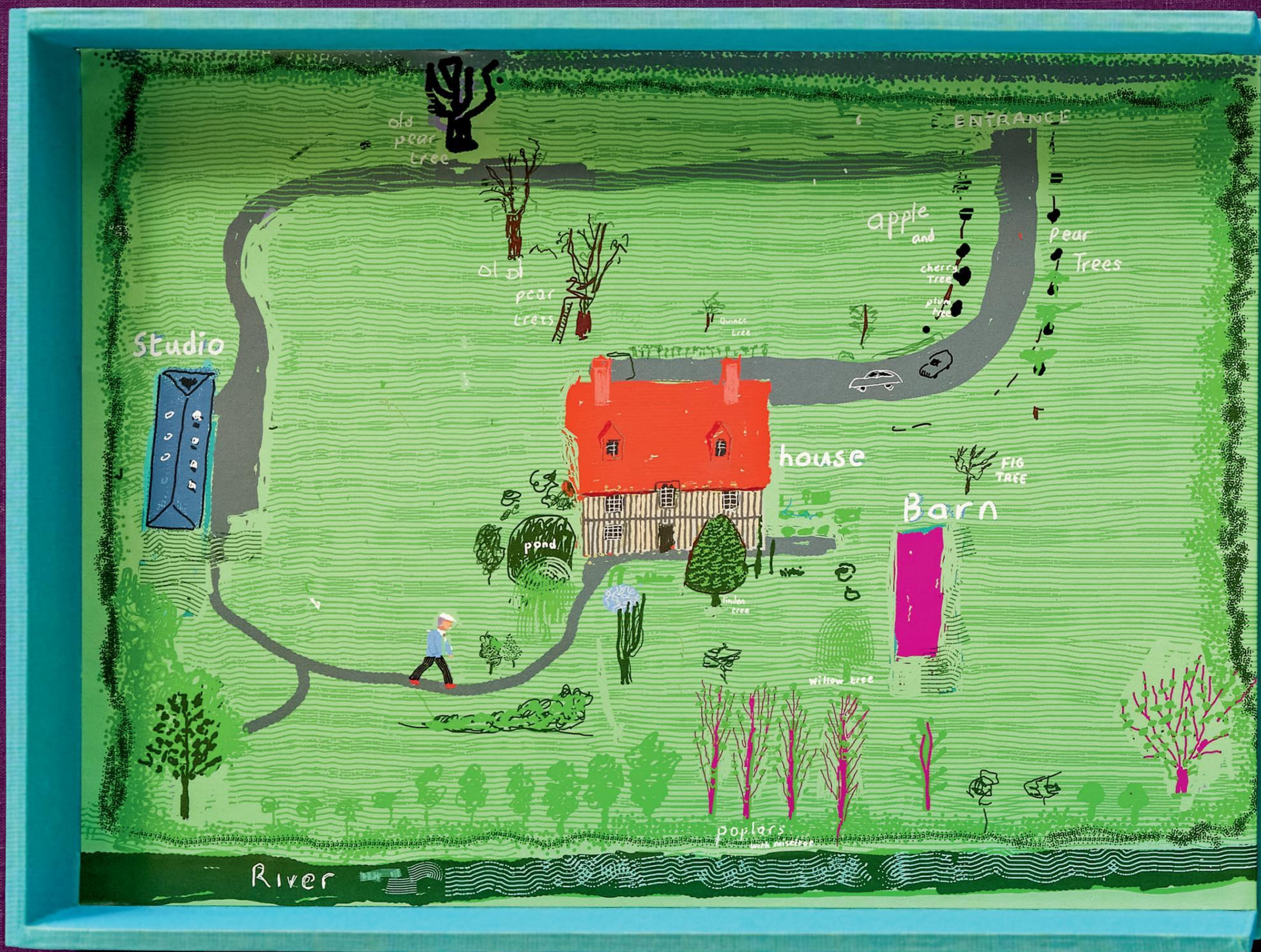


Previous spread:
David Hockney
in Normandy.
© David Hockney,
photo: Jean-Pierre
Gonçalves de Lima,
2021.

Left:
The last round of
color proofs digitally
transmitted from
the artist's studio.

Opposite:
David Hockney,
22nd May 2020,
No. 2, iPad painting.
© David Hockney 2021





FEW LEFT

XXL

DAVID HOCKNEY. 220 FOR 2020
Hardcover, two volumes in a clamshell box
Collector's Edition No. 401–1,620,
numbered and stamped in Vol. 1 on an extra page
with a preface by David Hockney
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Volume 1:
David Hockney: 220 for 2020
220 (plus 4 bonus) images (iPad paintings)
as tip-ins on a blue background, printed in five colors,
some additionally with a sixth color
236 pages, 43.6 x 31.2 cm (17.2 x 12.3 in.)

Volume 2:
David Hockney: 2019 – Los Angeles and La Grande Cour
174 reproduced pages of the two sketchbooks:
2019 – Los Angeles, 11th August–1st July, July 2nd La Grande Cour
and *La Grande Cour, 26th July 2019*
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Also available in four Art Editions No. 1–400,
each with a numbered inkjet print of a sketchbook drawing,
dated and signed by David Hockney.
Please see inside cover: Art Edition No. 1–100 *Spilt Ink with Tests.*

"You should paint what you love!
I'm painting what I love; I've always done it.
I'm going to stay here. I'm not going to America
for a while. I've done a hundred and twenty
drawings of the spring in the grounds here.
I didn't leave for three months.
Now I'm going to do the whole year…"

David Hockney


1st November 2020



“The iPad is the quickest medium I ever found for capturing the light. And I can capture the light on any morning rather quickly, then put in the detail a bit later.”

David Hockney

100 Movies of the 2010s
A new compendium distilling a transformative decade in cinema

The Movies That Shaped the Decade

CINEMA HAS LIKELY never been written off so often. In the decade of the 2010s, it is true, much has changed—both in how we watch movies, and in how we see ourselves. Social media and the internet have shaped a new understanding of the self and the world. As streaming services multiplied our viewing options and video games offered alluring realities of their own, the big screen faced serious competition. Even before the usual delays between theatrical release and further distribution became ever shorter, movies often found themselves downgraded to mere "content," to be clicked at on colorful screen tiles. Are all that remain to cinema its cult of celebrity, blockbusters, and computer-animated visual effects?

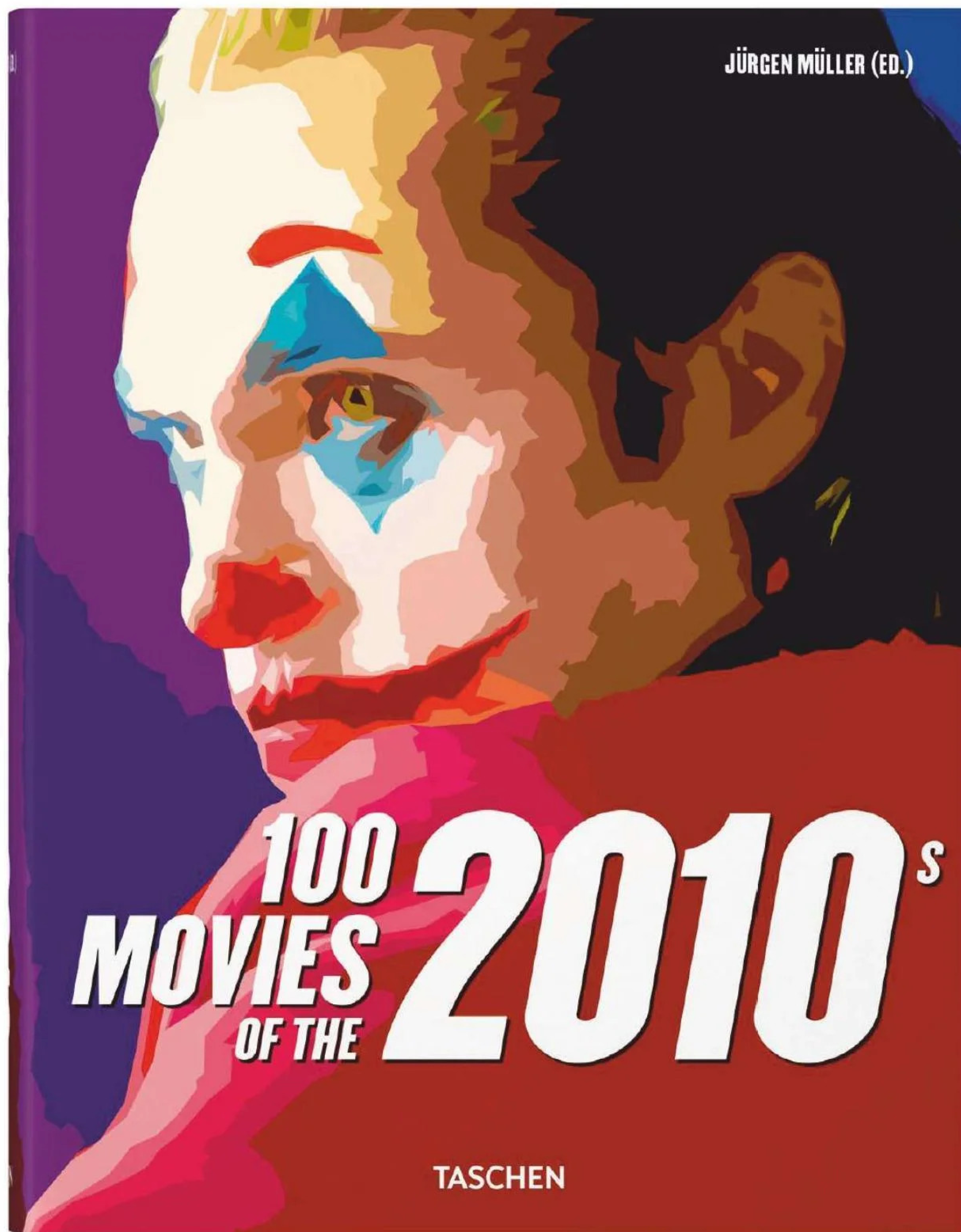
Quite the contrary—even a cursory glance at our anthology reveals a cinema that is surprisingly diverse, dynamic, and above all alive and kicking, resulting in a decade that was anything but boring, monotonous, and doomed to extinction. And in all honesty: Would you really be satisfied watching all the films compiled here purely via streaming? The movie theater remains a place of yearning, and our book lets you feel its powerful breath.

Each of the 100 most compelling movies of the decade is discussed in detail by editor Jürgen Müller and his team of authors, and illustrated with a wealth of visual material. The volume also includes biographies of actors and directors, box-office takings, background information, and a comprehensive list of Oscar® winners from 2012 to 2021. For Jürgen Müller and Philipp Bühler in their wide-ranging introduction, Quentin Tarantino's masterpiece *Once Upon a Time…in Hollywood* (2019) offers the perfect metaphor for the contradictions and ambivalences of contemporary cinema. This volume is a new milestone for all cineastes and movie lovers!



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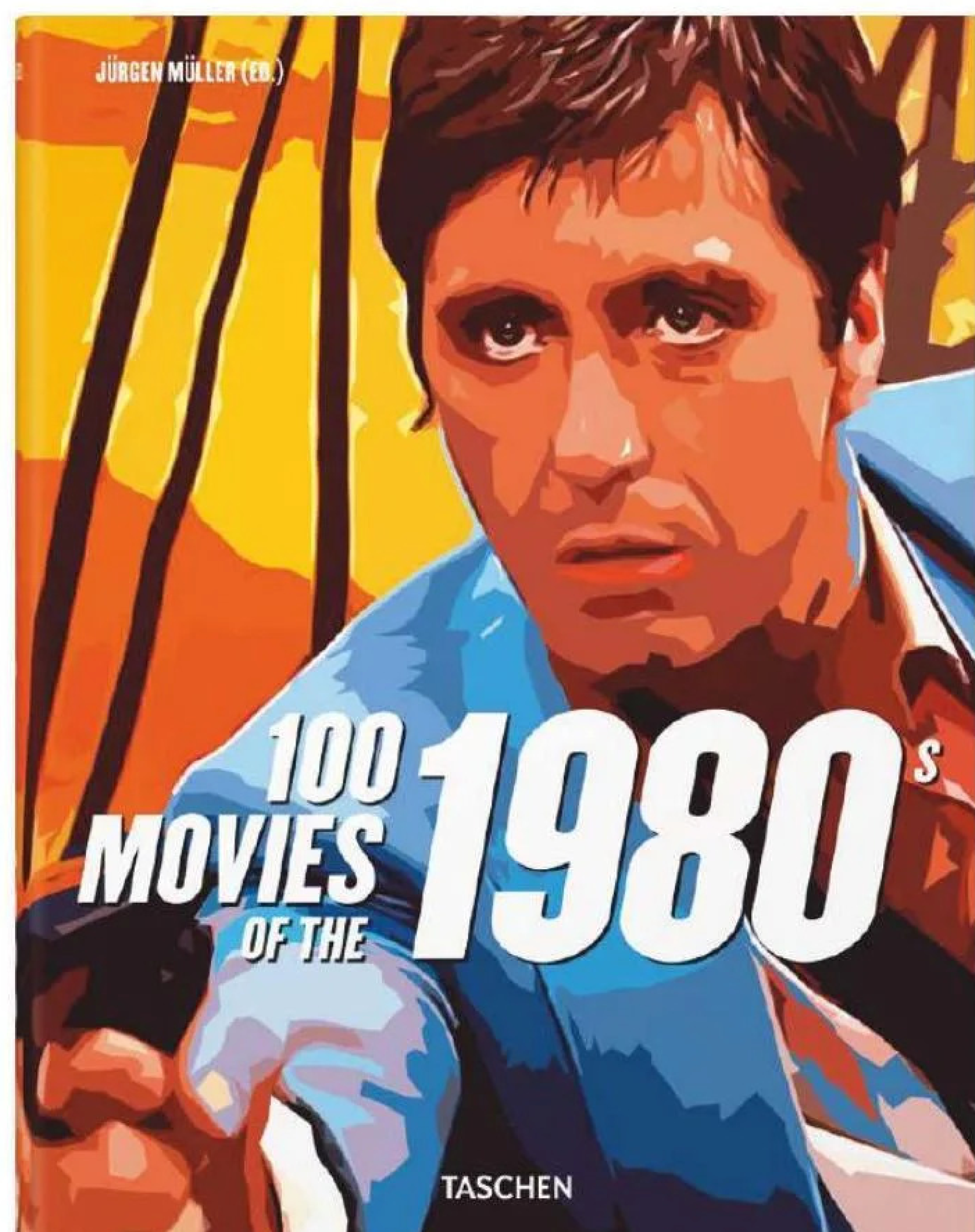
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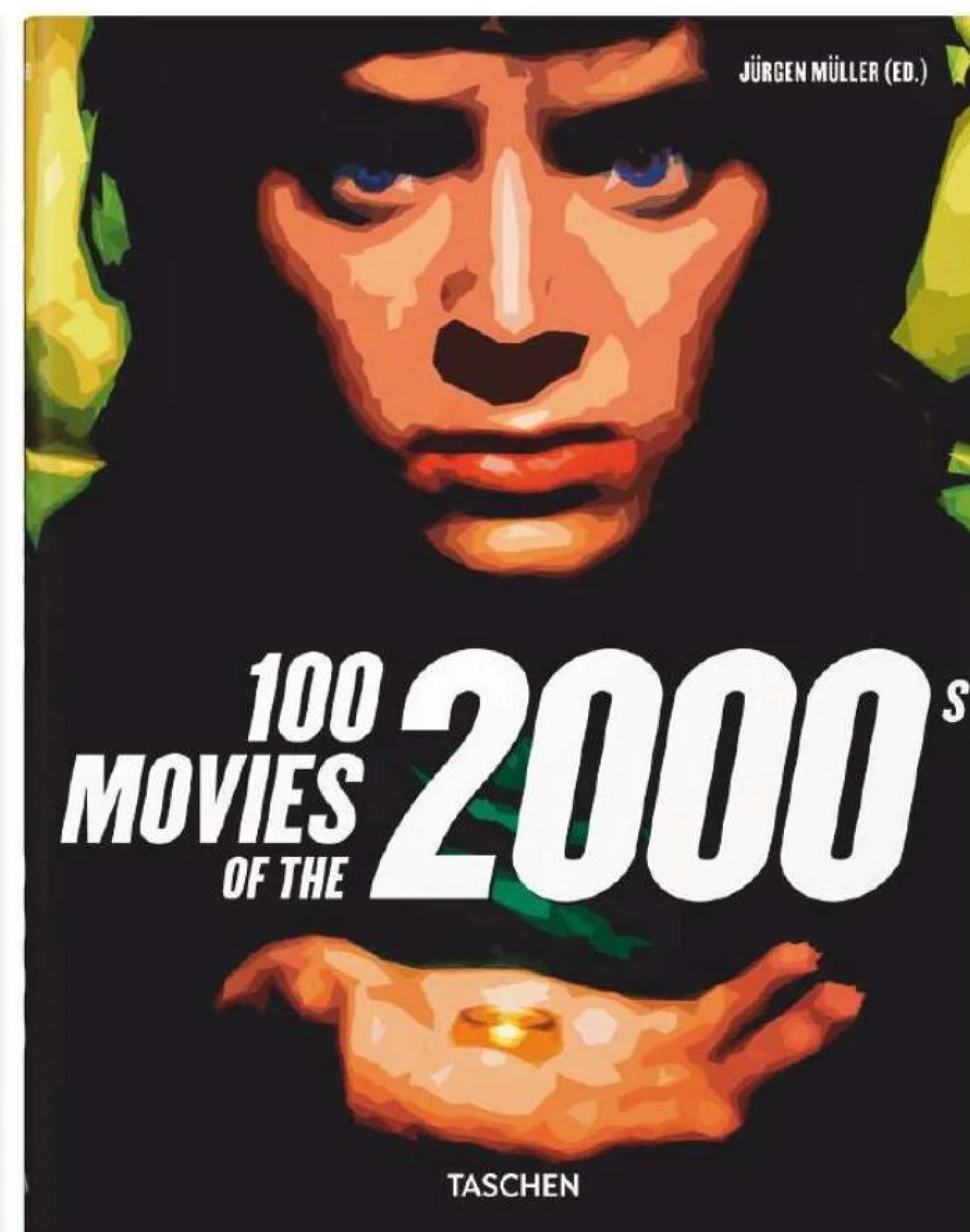
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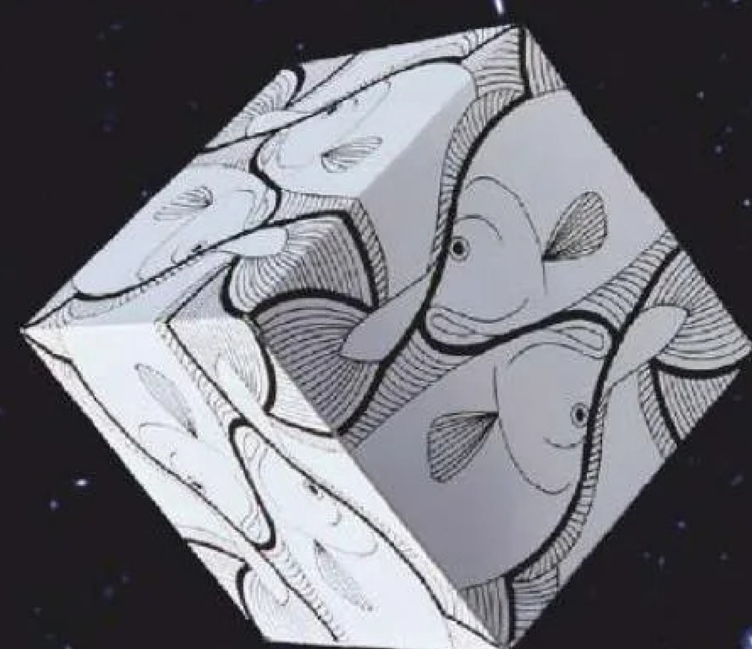
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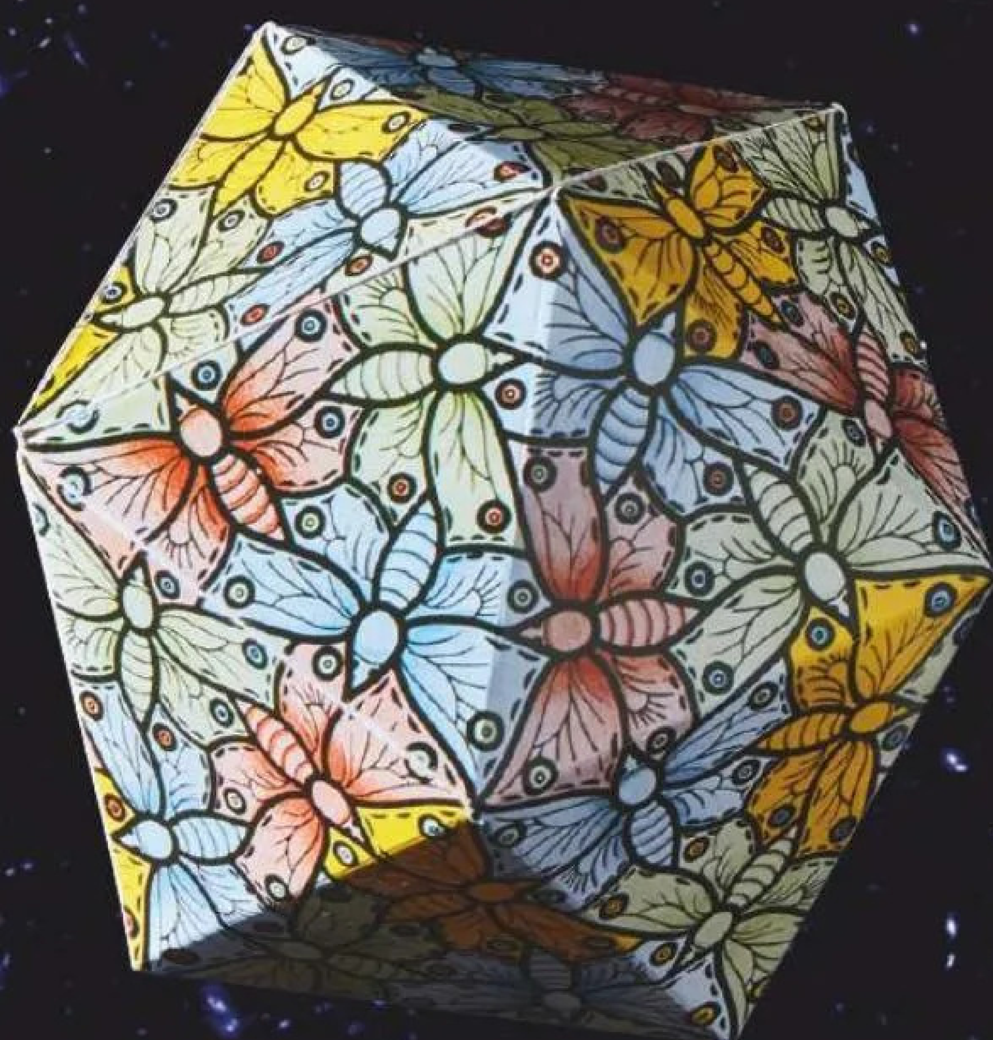


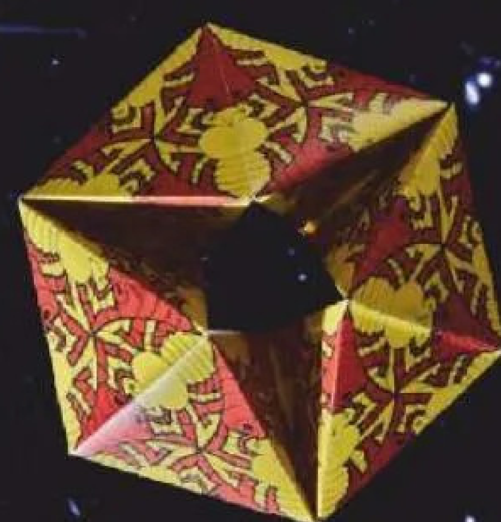












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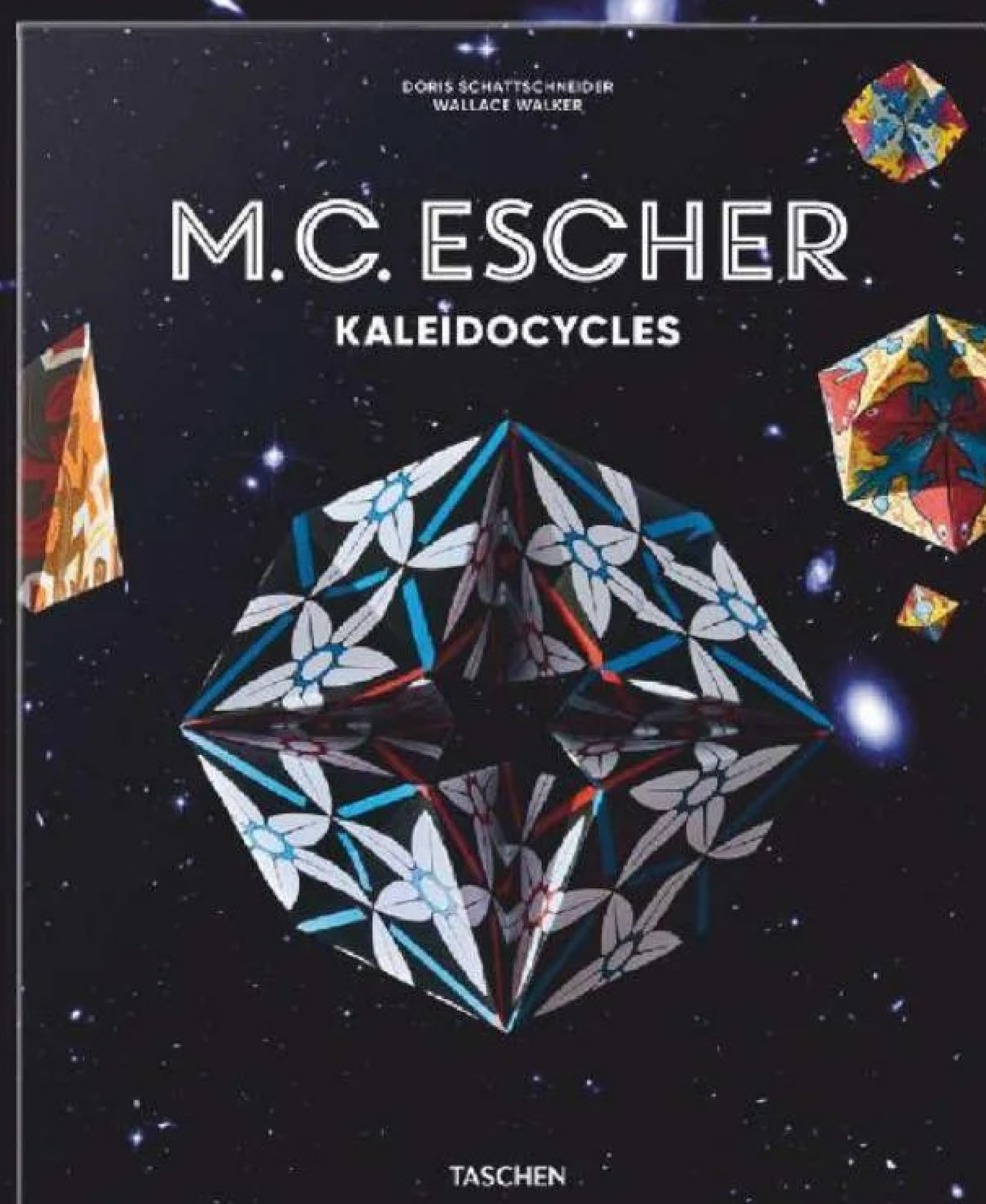


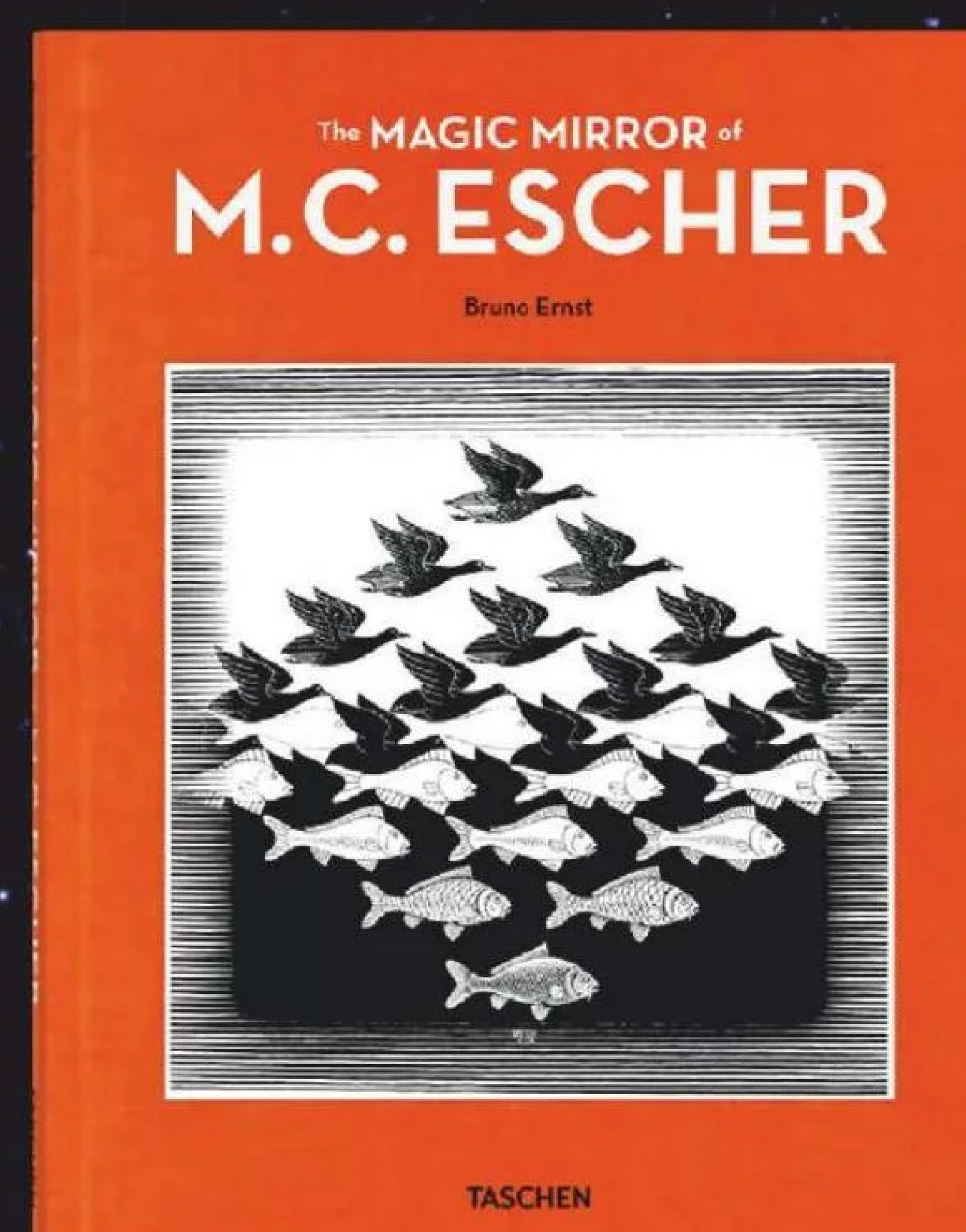












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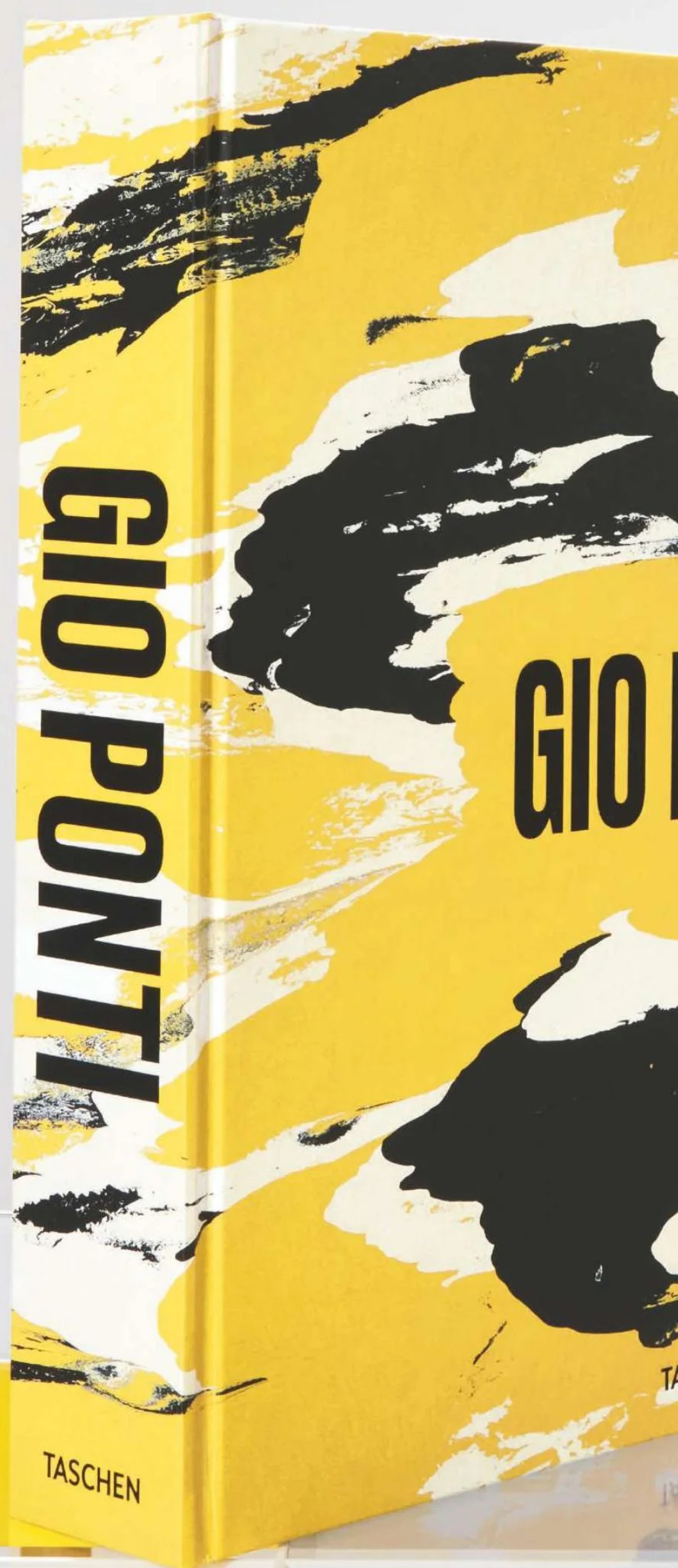
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And So It Begins


Dian Hanson in her office at *Leg Show* magazine, 1991, from the film *Crumb*, by Terry Zwigoff.

It started with a phone call in 1994. As editor of *Leg Show, JUGGS,* and *Bust Out!* magazines I took many calls a day, but this was definitely different. A crisply accented female voice said, "Mr. Benedikt Taschen will be coming to New York on [date long since forgotten]. You will arrange a restaurant to meet for dinner and call me back with the details." What? TASCHEN was not well known in the U.S. at that time, but two of my *Leg Show* photographers had mentioned working with this German publisher, and there'd been a call from Elmer Batters just a couple weeks earlier.

"'This Taschen says he wants to make a book of my stuff,'" I paraphrase. "'Says he thinks I'm a great photographer and he'll make me world famous. Guy like me has heard that before.'" I told him from all I knew TASCHEN was a legitimate publisher. "'If you think it's okay, I'll go ahead then, but I sure don't want to be tricked again.'" Poor Elmer. At 75 any excitement sent his heart racing, but the idea of his leg art in a book, a real book, with a hard cover, was an ancient flame easily rekindled.



A drag performer at Lucky Cheng's restaurant, Manhattan, 1999. Photo by Michel Setboun/ Corbis Historical.

Still, I was surprised and intimidated by the call. Despite 18 years of editing sex magazines I remained somewhat introverted, as anxious as excited by any supposedly fun thing. I spoke to one of the photographers who'd had dealings with Benedikt. She said he was a bored, jaded man, and I'd better come up with something extreme to entertain him.

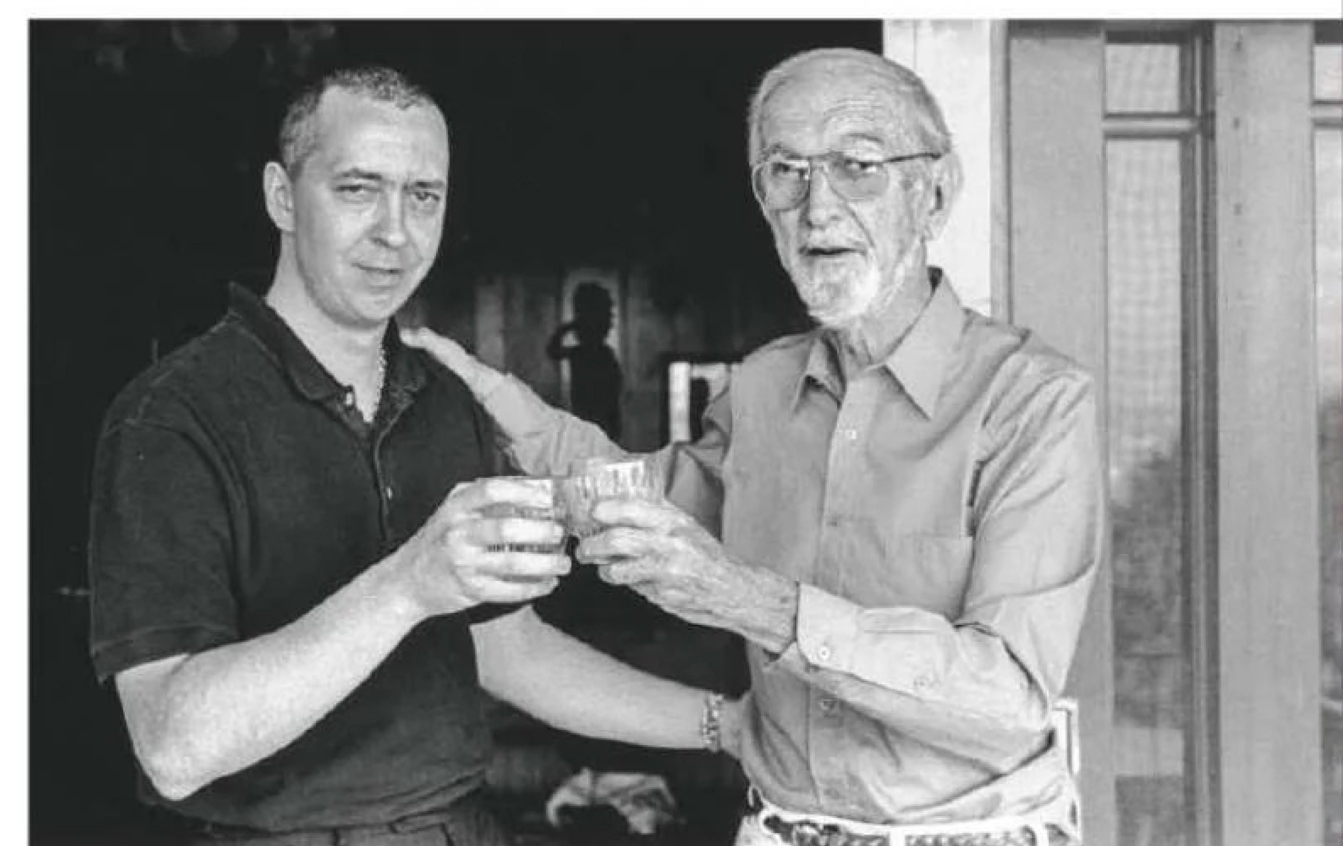
Great.

But it so happened there was a new restaurant in New York called Lucky Cheng's, staffed entirely by cute drag queens who interacted with the diners and danced on the tables. I made a reservation.

I arrived early and it was chaos. The ladies were not just dancing on the tables, they were leaping from one to another like spike-heeled gazelles. The atmosphere was frat house gone wild, which is to say frat house. When Benedikt was escorted to the table my first thought was, "He's so young!" Like most, I'd assumed the head of an international publishing company would be old, or at least older than me, but here was a young man, impeccably dressed in silk and cashmere.

Who knows what we ate? Something mediocre, with sticky cocktails, as the food was not the point at Lucky Cheng's. We tried to talk over the noise. Benedikt seemed distracted and I feared I'd chosen a venue insufficiently kinky to hold his interest. He dropped a handful of tiny books on the table, about three-by-three inches (7.62 cm square), just an idea, one more way to play with the ancient form of books. When he went to the restroom a couple at the next table asked to see the little books, then asked to keep them, intrigued by the novelty and sexual content. New TASCHEN fans born in an instant.

Benedikt Taschen and Elmer Batters, San Pedro, California, 1995. Photo © Eric Kroll



We finally finished, having hardly spoken. We were both tense, uncertain, and Benedikt asked, "Is there another place nearby? Somewhere to have a beer and smoke a cigar?" At that time Lucky Cheng's was in the East Village (it's since relocated to Times Square) so we wandered up seedy First Avenue, where Benedikt spied a tiny Mexican restaurant with a single sidewalk table. We sat, ordered beers, he lit his cigar and at last relaxed. We discussed his vision of limitless print possibility, reimagining the staid world of publishing, the pleasure of good fabrics, and family. I realized what my photographer had taken for debauchery was youthful shyness. We ended the evening agreeing to meet for more meals, and so we did, until I joined the company in November 2001. In time I stopped suggesting ludicrous restaurants, but he never stopped showing up in wonderful clothes.

And Elmer's dream of a real book and worldwide recognition came true in 1995. *Dian Hanson*

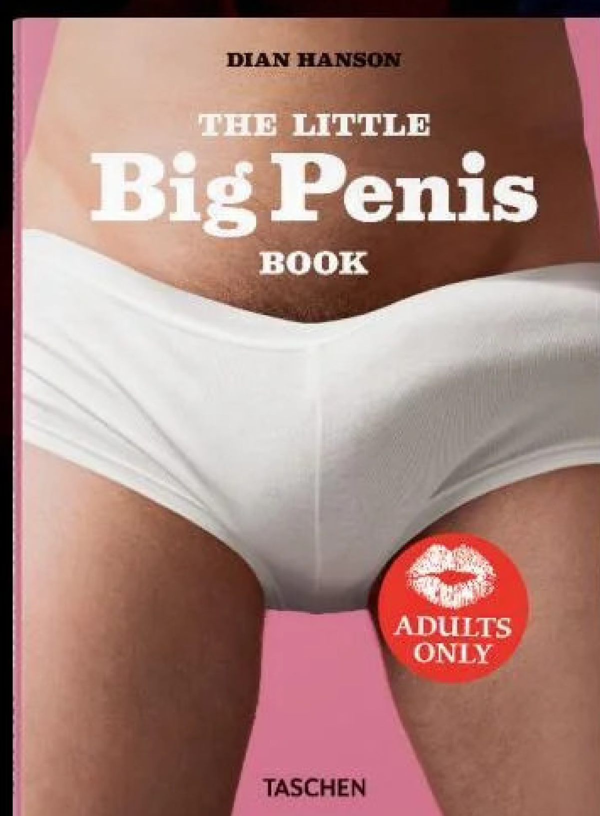
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Front cover: **Megan Thee Stallion**. Bottom diamond grills and pendant on Cuban link chain. *Zach Boisjoly, New York, 2018*.

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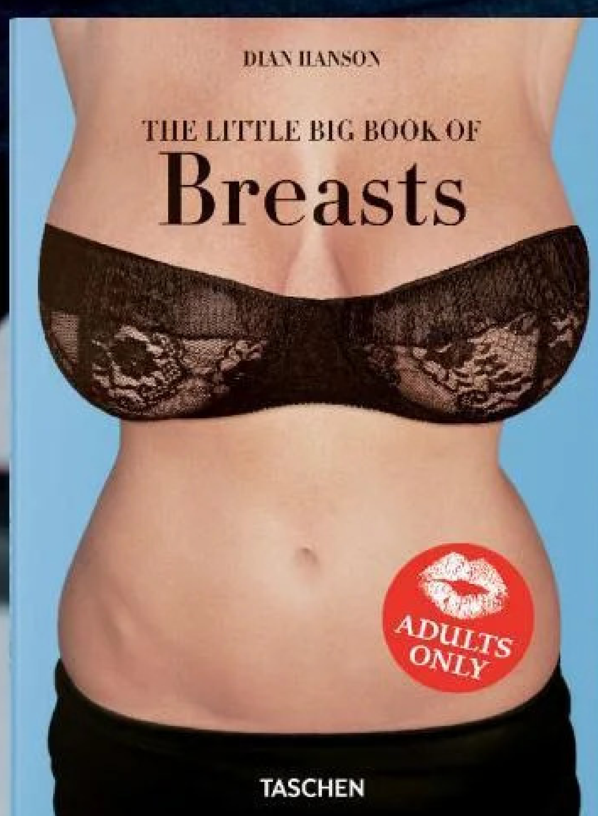


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